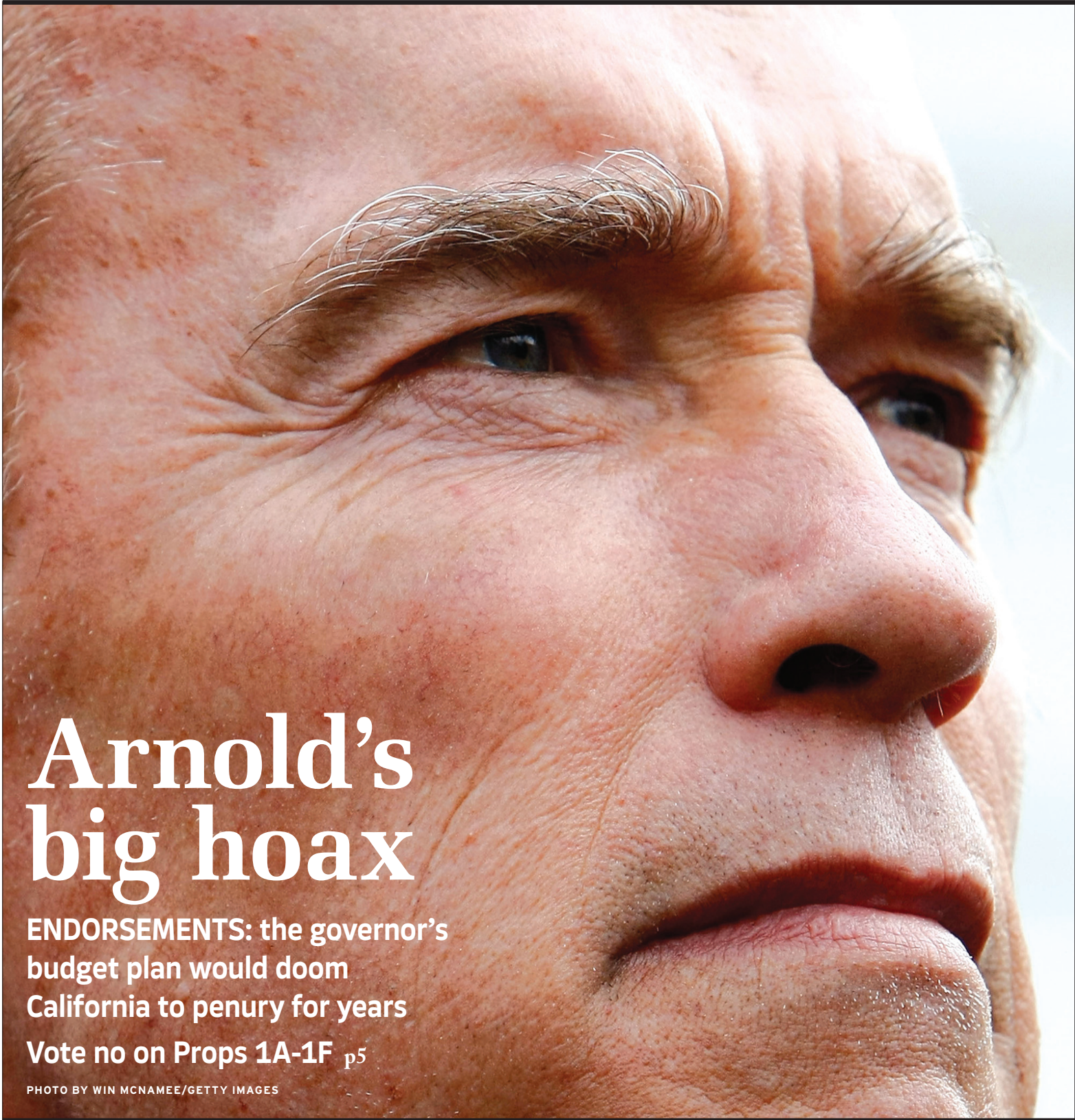


What does a music label really mean in 2009? p18

Polyamory: it's what's for dinner. Cheap Eats p37

GUARDIAN

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Arnold's big hoax

ENDORSEMENTS: the governor's budget plan would doom California to penury for years
Vote no on Props 1A-1F p5

PHOTO BY WIN MCNAMEE/GETTY IMAGES

EDITOR'S NOTES

By **Tim Redmond**
Tredmond@sfbg.com

Gray Davis was a pretty poor governor. He ran as a moderate who could manage the state, but utterly failed to deal with the energy crisis of 2000-01, leaving rolling blackouts and skyrocketing electricity bills as his legacy. He cost the state billions. He presided over a legislative budget stalemate. He was a captive of the California Correctional Peace Officers Association. He gave the Democratic Party a bad name.

And for all that, nothing he did was close to what his replacement, Arnold Schwarzenegger, and the Republicans in Sacramento are doing today.

Under Gov. Davis, California reduced the size of public school classes, mandating that K-4 teachers have no more than 20 students. That has made a huge difference in the classrooms, and the results show it. But it's going to be almost impossible for most school districts to stick to that target now, because the schools are getting huge budget cuts.

So are all the other state services, and aid to counties, which means more layoffs and cuts at the local level. And still, the state is \$8 billion more in the hole.

Democrats in the Legislature have tried everything they could think of. They negotiated with the Republicans, who have a veto over the budget because of the crazy two-thirds rule. They came up with a plan that fit what Schwarzenegger had been asking for, and he still refused to accept it. And now the Democratic leadership is forced to try to sell a series of state propositions that nobody likes, that will put California in worst financial straights, and that will have as bad

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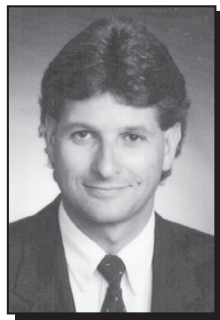
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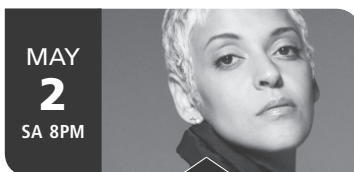
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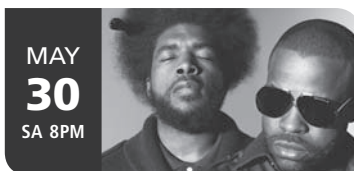
The Swing Era's greatest rivalry is reborn onstage as the Dorsey and Miller bands fight for top honors.



ROY HARGROVE AND JAMES CARTER

Sacred Space at Grace Cathedral

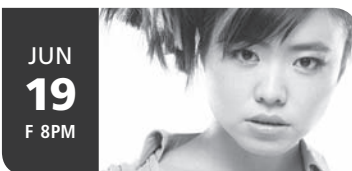
The explosively talented trumpeter Roy Hargrove and reed expert James Carter craft sets designed around the unique sonic properties of Grace Cathedral.



THE ROOTS

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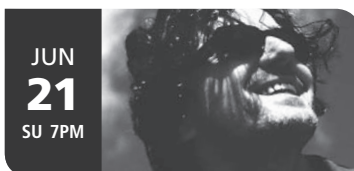
Led by ?uestlove and Black Thought, The Roots are one of the world's most innovative and progressive hip-hop groups. And now, they shine as the house band for *Late Night with Jimmy Fallon*.



HIROMI

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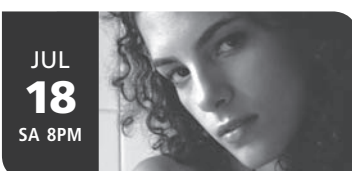
Pianist Hiromi Uehara counts jazz legend Chick Corea as one of her many fans. The pair's recent album, *Duet*, showcases the same technical prowess she displays in her power trio Sonicbloom—plus guest guitarist Dave Fiuczynski.



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4.22.09

For whatever short-term savings
Prop. 1E might provide, the long-term
consequences are disastrous.

Pitting poor against poor

By James Tracy

OPINION In 2004, California voters passed Proposition 63, the Mental Health Services Act (MHSA), to fund the expansion of community-based mental health services. MHSA is funded through a 1 percent tax on the portion of a taxpayer's income in excess of \$1 million. It was a form of uniquely appropriate progressive taxation, making the rich pay for all the ways they test our sanity, made especially acute today in the wake of foreclosures and job losses.

Today, Gov. Schwarzenegger is leading a bipartisan assault on Prop. 63, which funds an array of needed services in California and San Francisco. By placing Proposition 1E on the May ballot, the governor is asking voters to divert MHSA money to pay for the budget deficit. This maneuver ignores the fact that California is a safer, saner place because of the act — 200,000 people are now enrolled in mental health services who were not in 2004.

The proposition pits the poor against the poor, making mental health consumers pay the price for the budget deadlock in Sacramento. Mental health services are designed to improve the lives of communities by minimizing the potential for homelessness and hospitalization. Prop. 1E, pitched as a two-year measure, leaves effective programs in the lurch, threatening resources in every neighborhood.

MHSA funds programs for youth and families affected by street and gang violence, queer youth showing early signs of mental health issues, and residents in supportive housing. One of its key accomplishments has been the expansion of resources designed to reach consumers in culturally appropriate ways, with an open process, allowing communities to design solutions to their own problems.

"After Prop. 63 was passed, people with untreated mental

CONTINUES ON PAGE 6 »

THIS MODERN WORLD

WHAT WE
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WHEN WE
TALK ABOUT
TORTURE

MANY CONSERVATIVES DENY THAT THE BARBARIC TREATMENT DETAILED IN THESE MEMOS (AND ELSEWHERE) CONSTITUTES TORTURE AT ALL...

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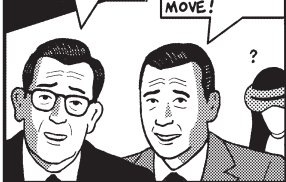
YOU WANNA KNOW WHAT'S REALLY TORTURE? LISTENING TO NANCY PELOSI ON THE NEWS! HA HA!

HA HA! NOT TO MENTION RAP MUSIC!



NOW THAT THE BUSH TORTURE MEMOS HAVE BEEN RELEASED, SENSIBLE CENTRISTS AGREE--IT'S TIME TO FORGET ABOUT THE WHOLE THING! IT IS TIME TO MOVE FORWARD RATHER THAN BACKWARD!

MISTAKES WERE MADE, BUT THAT'S ALL BEHIND US NOW--



--AND THAT IS A DIRECTION IN WHICH IT IS NOT TIME TO MOVE!

YET AT THE SAME TIME, DICK CHENEY SAYS THE RELEASE OF THE MEMOS HAS PUT OUR COUNTRY IN DANGER!

NOW THE TERRORISTS KNOW EXACTLY WHAT TORTURE METHODS WE MIGHT USE ON THEM! OR NOT USE!

OR THAT THEY HAVE NOTHING TO FEAR BUT SOME HARMLESS FRATERNITY-STYLE PRANKS!



ALL I KNOW IS, I'M TERRIFIED!

by TOM TOMORROW

THE ARCHITECTS OF THAT POLICY MAY SOMEDAY FACE AN INQUIRY... BUT THE PRESIDENT OPPOSES THE PROSECUTION OF ANYONE WHO TORTURED DETAINEES IN "GOOD FAITH"... AND RIGHTLY SO! AFTER ALL--THEY WERE JUST FOLLOWING ORDERS!

YOU CERTAINLY CAN'T PROSECUTE ANYONE WHO WAS JUST FOLLOWING ORDERS!



YOU KNOW, I'M NOT EVEN GONNA TAKE THE BAIT.

ONE THING'S FOR SURE--AMERICANS MUST NOW GRAPPLE WITH SOME EXTREMELY PERPLEXING ETHICAL DILEMMAS...

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HECK IF I KNOW!



YA GOT ME!

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ENDORSEMENTS

Arnold's big hoax

Props. 1A–1F would damage public services and lock the state in a fiscal straightjacket — forever. **Vote no**

The choice facing California voters May 19 is, to put it mildly, unpleasant. The budget deal hammered out by the governor and legislative leaders — which these six ballot measures will confirm and implement — at least kept the state solvent and prevented a financial catastrophe. But the solution is just terrible, and will lock the state into a budgetary nightmare for years to come.

State Sen. Mark Leno, who supports the deal, makes no attempt to soft-peddle what went on here. It was, he told us, the result of "extortion." Because California has an arcane and counterproductive rule mandating that any state budget and any tax increases must be approved by two-thirds of both houses of the Legislature, and because Republicans control just enough votes to block

any budget, and because those Republicans have all signed a written promise never to raise taxes under any circumstances, and because Gov. Arnold Schwarzenegger can't get the GOP to go along with his compromises and is unwilling to accept Democratic proposals that might escape the onerous supermajority, budget stalemate in tough times is almost guaranteed. And in this case, because the state was running out of cash and hundreds of thousands of people were about to be put out of work as state-funded projects shut down, the Democrats were forced to accept a compromise none of them like.

A small number of Republicans insisted on vast changes in the way California does business — and because the Democrats saw no other

options, the GOP faction got much of what it wanted. The result: the Democratic Party leadership is campaigning for a series of measures that reflect, to a significant extent, a Republican view of how the state should be run.

The opposition to the package comes from the far right (which is upset because the budget deal includes some new taxes, albeit regressive ones) and, increasingly, progressives, who argue that the measures will make it harder for the state to meet the needs of a growing (and aging) population.

We've listened to both sides, researched the measures in depth, and concluded that the best choice for Californians is to reject Propositions 1A through 1F.] The proposal may

CONTINUES ON PAGE 13 »

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LETTERS

THE PRICE OF SOLAR

As a supporter of public power, I am very disappointed with the city's plan to build a solar plant in San Francisco ("Slow down the solar project," 4/22/09). If the city is intent on leading in the area of publicly-owned low-carbon energy, this \$40 million dollar plant is a terrible example to follow. That five megawatts of power is going to cost \$8,000 per kWh to install, assuming the price isn't actually going to be much higher. And that for only what ... five hours a day? The other 21 hours has to be generated by traditional fossil, hydro, and nuclear sources. Supplying 2,500 houses with 24 hours of power from this same source would cost more than \$32,000 installed! Not even San Francisco would care to pay for this kind of ridiculously priced power. What would be the point?

David Walters

Pacifica

Founding member, Labor Task Force for Public Power

FROM PG&E TO SFPUC

Just before he was hired by the San Francisco Public Utilities Commission to oversee the SFPUC's work on Clean Power SF, Michael Campbell was an administrator of the very same Pacific Gas and Electric Co. "energy efficiency" that your article quite rightly and incisively condemns ("Energy deficiency," 4/15/09). So it is no surprise that Campbell is claiming we should leave these crucial energy efficiency funds under PG&E's purposely inept oversight.

brookse

sfbg.com

THE JOBS ARE IN RENOVATION

Construction was my family's business, and anyone who thinks that a preservation ordinance is going to cramp jobs (or is cramping jobs) is tripping.

CONTINUES ON PAGE 6 »



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EDITOR'S NOTES

CONT>>

a long-term impact on the state as Proposition 13.

Propositions 1A-1F are a terrible deal, the result of GOP blackmail and extortion — and they won't even solve the problem. This governor is going to leave the state in the worse shape it's been since the Great Depression. Almost makes you long for the days of Gray Davis.

In 1967, at the height of the antiwar movement, when American cities were in political chaos, a young tenant organizer named John Ross ran for San Francisco supervisor as a radical out of the Mission advocating rent control and an end to U.S. involvement in Vietnam, among other things. But one of his opponents discovered that Ross

Propositions 1A-1F are a terrible deal, the result of GOP blackmail and extortion — and they won't even solve the problem.

was a convicted felon who served two years and six months in federal prison for refusing the draft, so they took his name off the ballot.

Now, 42 years later, Ross — the writer, poet, unrepentant radical, and longtime *Guardian* correspondent, may be getting some recognition from the city. Sup. John Avalos is going to introduce a resolution honoring Ross for his extensive literary and political contributions to San Francisco. The May 12 ceremony at 3:30 p.m. will be followed by "poems under the dome" — a poetry reading at City Hall at 5:30 p.m. If you want to help out (or donate money — please) contact Diamond Dave Whitaker at 240-0286 or Avalos' office at 554-6975. **SFBG**

POOR

CONT>>

health needs saw a glimmer of hope," remarked James Keyes, who serves as a member of the San Francisco Mental Health Board. "In San Francisco alone, we were able to do workforce training, prevention, and housing retention among people with mental health concerns. These innovative programs might not be with us if Prop. 1E passes."

For whatever short-term savings Prop. 1E might provide, the long-term consequences are disastrous. The costs of untreated mental illnesses affect our public health system. Those who never get care, or who lose care, will likely find their jobs, housing, and relationships in peril, and will rely on the remaining (and much more expensive) threads of the social safety net.

Vote No on 1E and send a message to the state government that long-term budget solutions start with Prop. 63's logic — progressive taxation on those with the most ability to pay. Letting the governor and the legislature cut essential survival services to balance the budget sets a horrible precedent. If voters let them get away with it, they will surely target poor people every time the budget is deadlocked. **SFBG**

James Tracy works with Community Housing Partnership.

LETTERS

CONT>>

There are plenty of parking lots in this town. That's where new buildings are going up and where they should go up. Those aren't protected by any historic designations. Further, renovation of historic buildings is one of the more higher-paying areas of the construction field. Let's check hot air against reality.

Josh b
sfbg.com

The *Guardian* welcomes letters commenting on our coverage or other topics of local interest. Letters should be brief (we reserve the right to edit them for length) and signed. Please include a daytime telephone number for verification.

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Wilbur Storey, statement of the aims
of the *Chicago Times*, 1861

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Going nuclear

Legislators demand better cleanup plans for a radioactive shipyard dump

By Sarah Phelan
news@sfbg.com

April Fool's Day is known as a day for practical jokes designed to embarrass the gullible.

But Assembly Member Tom Ammiano's legislative aide Quentin Mecke says the April 1 letter that Ammiano and fellow Assembly Members Fiona Ma and state Sen. Leland Yee sent Mayor Gavin Newsom urging him not to support a proposal to bury a radiologically-contaminated dump beneath a concrete cap on the Hunters Point Shipyard was dead serious.

In their letter, Ammiano, Ma, and Lee expressed concern over that fact that federal officials don't want to pay to haul toxic and radioactive dirt off the site before it's used for parkland. They noted that an "estimated 1.5 million tons of toxics and radioactive material still remain" on the site.

A 1999 ordinance passed by San Francisco voters as Proposition P "recognized that the U.S. Navy had for decades negligently polluted the seismically-active shipyard, and that the city should not accept early transfer of the shipyard to San Francisco's jurisdiction, unless and until it is cleaned up to the highest standards," the legislators wrote. "Given the information we have, a full cleanup needs to happen," Mecke told us.

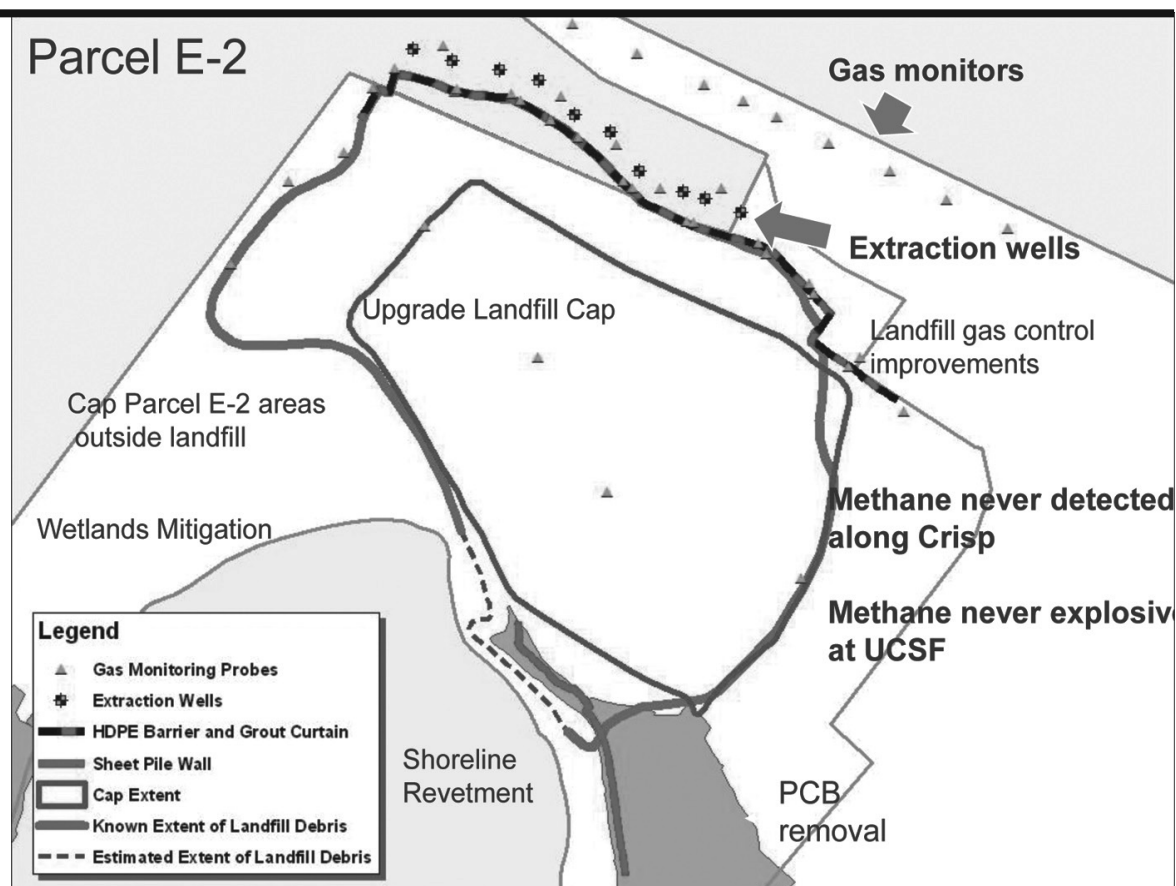
But Newsom's response so far suggests he may be willing to accept the Navy's proposal.

WAR WASTE

From the 1940s to 1974, according to the Navy's 2004 historical radiological assessment, the Navy dumped industrial, domestic, and solid waste, including sandblast waste, on a portion of the site known as Parcel E. Among the materials that may be underground: decontamination waste from ships returning from Operation Crossroads — in which atomic tests in the South Pacific went awry, showering Navy vessels with a tidal wave of radioactive material.

"We have serious questions about the city accepting what is essentially a hazardous and radioactive waste landfill adjacent to a state park along the bay, in a high liquefaction zone with rising sea levels," the letter reads. "We understand that the Navy is pushing for a comparatively low-cost engineering solution which the Navy believes will contain toxins and radioactive waste in this very unstable geology. We hope that you and your staff aggressively oppose this option."

Keith Forman, the Navy's base realignment and closure environmental coordinator for the shipyard, told the *Guardian* that the Navy produced did a thorough analysis of the site.



Radioactive waste was disposed of at Parcel E-2, a dump that lies within the seismically suspect Hunters Point Shipyard and adjacent to the San Francisco Bay.

The Pentagon estimates that excavating the dump would cost \$332 million, last four years, and cause plenty of nasty smells. Simply leaving the toxic stew in place and putting a cap on it would cost \$82 million.

Espanola Jackson, who has lived in Bayview Hunters Point for half a century, says the community has put up with bad smells for decades thanks to the nearby sewage treatment plant. "So what's four more years?" Jackson told the *Guardian*.

Judging from his April 21

reply to the three legislators, who represent San Francisco in Sacramento, Newsom is committed only to a technically acceptable cleanup — which is not the same thing as pushing to completely dig up and haul away the foul material in the dump.

He noted that during his administration federal funding for shipyard clean-up "increased dramatically, with almost a half-billion dollars secured in the last six years." Newsom also told Ammiano, Ma, and Yee that the city won't accept

the Parcel E landfill until both the state Department of Toxic Substances Control and the federal Environmental Protection Agency "agree that it will be safe for its intended use."

The intended use for Parcel E-2 is parks and open space, said Michael Cohen, Newsom's right-hand man in the city's Office of Economic and Workforce Development. The Navy won't issue its final recommendations until next summer. "That's when

CONTINUES ON PAGE 12 »

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“We don’t have confidence about having a dump on San Francisco Bay.”
Saul Bloom, executive director, Arc Ecology

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ALERTS

By Andrew W. Shaw
and Joe Sciarillo
alerts@sfbg.com

WEDNESDAY, APRIL 29

Policing the Oakland Police
Oakland Copwatch trains volunteers to navigate mass street protests and public demonstrations, and is now gearing up for May Day and other upcoming events. The group especially needs help from Spanish-speakers, people with video cameras, and those who are comfortable documenting police encounters. Its “Know Your Rights” training course will help you exercise your right to observe the police and advocate for solving problems without police intervention.
7 p.m.–9 p.m., free
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Van Jones and the Beatitudes
“West Wing to West Coast” is a benefit for the Beatitudes Society. The shindig features a live video presentation from the White House with Van Jones, President Obama’s special adviser for green jobs.
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www.beatitudessociety.org

Public Access in Peril
Public Access TV in San Francisco faces potential doom this year if current budget problems continue unabated. Funding cuts to Channels 29 and 76 have cost Public Access \$580,000 this year. Access SF manager Zane Blaney says this meeting of the Board of Supervisors’ budget and finance committee will likely be a key fight in the battle to fund Public Access TV in the city.
11:00 a.m.–1:00 p.m., free
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www.accesssf.org/soscoalition

THURSDAY, APRIL 30

Anarchist in the Media
Named after the editor of San Francisco’s anarchist paper, *The Blast*, the Alexander Berkman Social Club will discuss the printed voice of the anarchist movement.

TROUBLETOWN



Various anarchist publication editors and publishers, including Chuck Morse, Erik Hetzner, and Nicole Waugh, explore communication media and the future of the genre.
7:00 p.m., \$5 donation
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FRIDAY, MAY 1

May Day March and Rally
Layoffs, wage cuts, and union busting have labor up in arms, and working people around the Bay Area will take to the streets on May 1 to fight for the Employee Free Choice Act EFCA. Commemorate the contributions of all working people with this march from Dolores Park to Civic

Center Plaza. Labor leaders with ILWU Local 10 and ILWU Local 34 will stand alongside other unions at this year’s May Day March and Rally. Other participating groups include Workers without Borders and United in Struggle.
12:00 p.m.–8:00 p.m.
Dolores Park
500 Dolores, SF
may1st09@gmail.com

SUNDAY, MAY 3

Progressives’ take on Obama’s 100
Media critic and antiwar activist Norman Solomon joins takes on the Grey Panthers and the Unitarian-Universalist Forum for a discussion of the Obama administration’s first 100 days. Likely topics in this presentation include

the U.S. economy, stimulus plans, and healthcare. Help build a progressive response to the Obama agenda. There will be a follow-up discussion 12:30 p.m. on Tuesday, May 19 at the same location.
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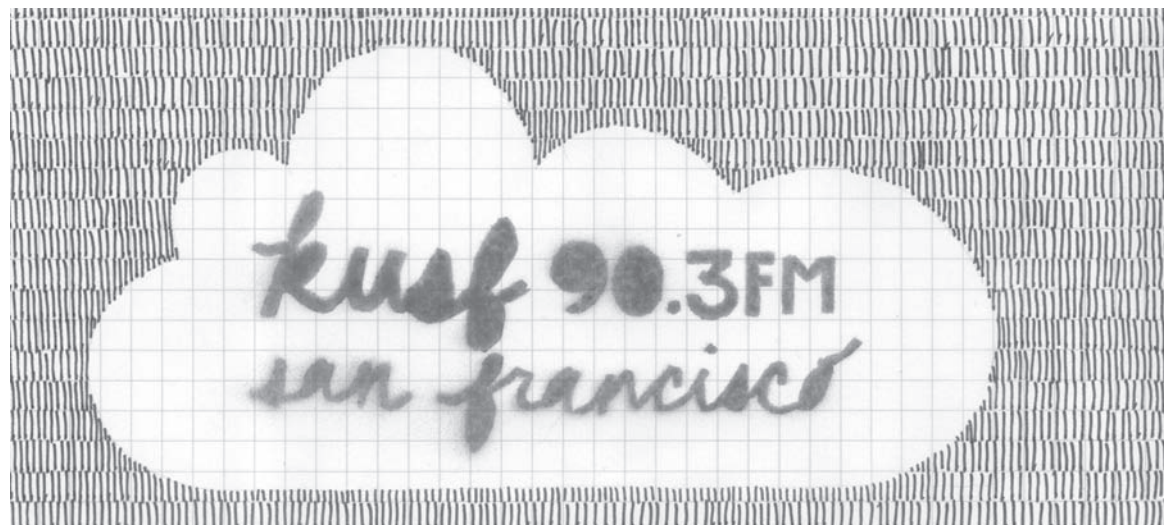
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face of the overwhelming
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power relationships.

-- from "Dance activist Jacinta
Vlach brings Liberation" by Rita
Felciano, posted in the Pixel
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At left, a 1934 funeral procession for slain union members leaving 113 Steuart St., which would have been targeted for demolition under a stalled development proposal. At right, the labor hall entrance is just below the pipe. | PHOTOS COURTESY SAN FRANCISCO PUBLIC LIBRARY AND BANCROFT LIBRARY, UC BERKELEY

Historic proportions

A battle over the former longshoremen's hall has sparked a move to rethink waterfront planning

By Rebecca Bowe
news@sfbg.com

GREEN CITY “110 The Embarcadero” is the stately address of a building that doesn’t exist yet. But the battle that continues to be waged over this proposed development, along with skirmishes that are brewing over other proposed buildings nearby, speaks volumes about a complicated tug-of-war that is emerging over a prominent slice of the city’s northern waterfront.

Preservationists are concerned about saving a union hall on Steuart Street that housed the International Longshoremen’s Association during the strike of 1934, which would be razed to build 110 The Embarcadero. That’s one of a number of historic properties critics say could face the wrecking ball as new building plans are drafted. Other proposals, among them 8 Washington and 555 Washington, have neighborhood activists anxious about long skyscraper shadows that could be cast on public parks, the development pressure that would result from allowing skyscrapers to exceed height limits, and views of the bay that would be enhanced from inside luxury high rises but blocked to others.

On the other side of the coin, building-trades union members increasingly desperate for work are fervently advocating for new construction projects that would open the spigot on jobs. And the Port of San Francisco hopes development

money will help cover its huge infrastructure backlog.

Meanwhile a report released in early April by the Bay Conservation and Development Commission noted that the waterfront stretch from Pier 35 to the Bay Bridge is one of the most vulnerable to sea-level rise. As plans for this part of the Embarcadero are hashed out in public hearings and architects’ sketches, a new reality must be factored into the mix: some of that land could soon be underwater.

MISSING HISTORY

110 The Embarcadero initially won praise for its goal of attaining the highest certification level for nationwide green-building standards. Sponsored by Hines Interests, it was a shining example of ecodesign that even featured living vines climbing the sides. Even though it would shoot 40 percent above the allowable height limit of 84 feet, the San Francisco Planning Commission gave it a green light.

Enthusiasm waned, however, when historic preservationists pointed out that the building slated for demolition — 113 Steuart St. — was an ILA labor hall during the famous maritime strike of 1934, which erupted into violence after two union members were gunned down by police and led to a four-day general strike that paralyzed the city. “Harry Bridges rose to fame in this building,” says architectural historian Bradley Weidmeier, referring to the famous labor leader. “Labor historians from around the country are going to be blocking this.”

Hines hired a leading historic architecture firm, Page & Turnbull, to conduct a historic assessment of that building as part of the planning process. Yet the initial report neglected to mention anything about the building being at the center of a profound moment in San Francisco’s labor history.

Former Board of Supervisors president Aaron Peskin, an opponent of the project, says the gaps in information weren’t hard to miss. “The fact that it was ground zero for bloody Thursday, that it was ground zero for the general strike ... that people were shot in front of there, that their bodies lay inside. You want to know how we found that out? We got it online,” Peskin said.

Page & Turnbull later submitted an addendum, including historic photos depicting people crowding into the two-story building to pay respects to the slain union members. The firm acknowledged its historic significance this time, but asserted that the now-empty building had undergone too many retrofits to comply with historic landmark requirements.

This, too, was challenged by project opponents. “You can look at pictures of dead people laying there on the sidewalk with that building in the background, and look at it today, and goddammit, it’s pretty much the same building,” Peskin says.

The Board of Supervisors in mid-March approved an appeal of the project and instructed city planners to prepare an environmental impact report. Ralph Schoenman, a preservation advocate who says he met with board members about the project, told us that “members of the

board were plainly shocked by finding out that the historic report was so flawed and untrue.”

That feeling may have lingered for some at the April 21 board meeting when Supervisors voted 7-4 to reject Mayor Gavin Newsom’s nomination of Ruth Todd, a Page & Turnbull principal, to the city’s Historic Preservation Commission.

WHOSE WATERFRONT?

Though the project has been stalled, the issues it stirred are gaining momentum. The picture of what this stretch of the Embarcadero could look like is shaping up to be quite different from developers’ gauzy artistic renderings. Sue Hestor, a land-use lawyer, is a driving force behind a community-led meeting scheduled for June 24 at the headquarters of International Longshore and Warehouse Union Local 34 (the successor to ILA) to initiate a new approach to development along the western edge of the Embarcadero.

“Threatened demolition of the 1934 Waterfront Strike headquarters at 113 Steuart has pulled us together,” Hestor wrote in a widely disseminated e-mail. “The community will proactively start defining changes we want. No more waiting for a developer proposal, then meekly responding. The community gets to define how the city should look ... along the northeast waterfront. When you start at the Embarcadero it is possible to weave in so many areas, so many neighborhoods, so much of our political and immigrant and labor history.”

ILWU members are joining with preservationists in the effort to preserve 113 Steuart. “We are at a historic moment when working people are under unprecedented attack,” a team of six Local 34 leaders wrote in a recent statement opposing the demolition. “That living history is a prologue to our struggles of the future.”

Not all labor unions agree. At a picket staged by San Francisco’s Building and Construction Trades Council outside a Democratic Party luncheon April 21, protesters carried a few flew signs reading “How can we feed our kids with history?” The signs referenced the city’s Historic Preservation Commission, but the same question might be asked of 110 The Embarcadero, which was favored by building-trade workers.

Neighborhood groups are also worried because the construction of the two proposed 84-foot condominium towers at 8 Washington could cause the adjacent Golden Gateway Tennis and Swim Club to lose half its facility. “Six hundred to 700 kids come every summer to learn to swim and to play tennis,” Club director Lee

Radner says. “To us, it’s just a matter of the developer not considering the moral issues of the neighborhood club that has given so much to the community.” Friends of Golden Gateway (FOGG), which formed to preserve the club in the face of development, has hired Hestor as its attorney.

Because the development would be partially built on a surface parking lot controlled by the Port Commission, a parcel held to be in the public trust under state law, developers proposed a land-swap to get around provisions prohibiting residential uses in those parcels. Renee Dunn, a spokesperson for the Port Commission, noted that the Port’s annual revenues total \$65 million, while the amount that would be needed for repairs and maintenance of its century-old infrastructure is almost \$2 billion. In general, “Public-private developments provide the dollars needed to make improvements,” she told us.

In the wake of concerns about 8 Washington, Board of Supervisors President David Chiu sent a letter to the Port Commission requesting an update to the waterfront plan for that area. “Concerns are currently being raised regarding the proposed development ... and the future development of seawall lots along the northern waterfront, and I share many of these concerns,” Chiu wrote. In response, the Port agreed to conduct a six-to-eight month focus study for those seawall lots.

Meanwhile, a quietly growing problem may mean that plans for this stretch of the Embarcadero will get more complicated. A report released in early April by the Bay Conservation and Development Commission predicts a 16-inch rise in the level of the San Francisco Bay by 2050, and a 55-inch rise by 2100, based on data from the Intergovernmental Panel on Climate Change. Along San Francisco’s waterfront, the most vulnerable area will be from Pier 35 to the Bay Bridge, the report found. “Sea-level rise has been linear, and it’s continuing, and we expect that based on what we know about climate change, it will accelerate,” notes Joe LaClair of BCDC. In the event of storm surges, he adds, “we will have to find a way to protect the financial district from inundation.”

As local governments begin to get up to speed on mitigating the effects of climate change, new questions — beyond developers’ plans vs. neighborhood input — will have to come into play. One that BCDC plans to tackle in coming months, LaClair notes, is: “What does resilient shoreline development look like?” It’s a good one to start asking now. **SFBG**

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Dump CONT.,»

regulatory agencies decide what the clean up should be, whether that's a dig and haul, a cap, or a mix of the two, "Cohen explained.

TRUCKS OR TRAINS?

Part of the Navy's concern is the expense of trucking the toxic waste from San Francisco to a secure landfill elsewhere — someplace designed to contain this sort of material (and someplace less likely to have earthquakes that could shatter a cap and let the nasty muck escape).

David Gavrich and Eric Smith say the Navy is looking at the wrong solution. Gavrich, founder of the shipyard-based Waste Solutions Group and the San Francisco Bay Railroad, which transports waste and recyclables, and Eric Smith, founder of the biodiesel-converting company Green Depot, who shares space with Gavrich and a herd of goats that help keep the rail yard surrounding their Cargo Way office weed-free, say the military solution is long-haul diesel trucks. But, he observes, the waste could be moved at far less cost (and less environmental impact) if it went by train.

Saul Bloom, executive director of Arc Ecology, a nonprofit that specializes in tracking military base reuse and cleanup operations, would also like to see the landfill removed, even though he's not sure about the trucks vs. train options.

"We don't have confidence about having a dump on San Francisco Bay," Bloom said. "I'm concerned about the relationship between budgetary dollars and remediation of the site. I'm concerned that the community's voice, which is saying they'd like to see the landfill removed, is not being heard."

Mark Ripperda of EPA's Region 9 told us that community acceptance is important, but a remedy must also be evaluated using nine specific criteria.

"A remedy must first meet the threshold criteria," Ripperda said. "If it passes the threshold test, then it is evaluated against the primary balancing criteria and finally the modifying criteria are applied."

Noting that he has not received any communication from either the Assembly Members or the Mayor's Office concerning the Parcel E-2 cleanup, Ripperda said that "the evaluation of alternatives considered rail, barge, and truck transport, with rail being the most favorable transportation mode for

the complete excavation alternative. However, the waste would still be transported and disposed into a landfill somewhere else and the alternatives must be evaluated under all nine criteria."

Ripperda said it's feasible to remove the worst stuff — the "hot spots" — and cap the rest. "A cap will eliminate pathways for exposure and can be designed to withstand seismic events," he told us. "The landfill has been in place for decades and the groundwater data shows little leaching of contaminants."

Meanwhile Newsom has tried to redirect the problem to Ammiano, Ma, and Yee, saying he seeks their "active support in directing even more state and federal funds" toward cleaning up the shipyard. He made clear he wants to move the redevelopment project forward — now.

Sen. Mark Leno is carrying legislation that includes a state land swap vital to the city's plans to allow Lennar Corp. to build housing and commercial space on the site.

But while Cohen claims the aim of the land trade is to "build another Crissy Field," some environmentalists worry it will bifurcate the southeast sector's only major open space. They also suspect that was the reason Leno didn't sign Ammiano's April 1 letter.

Leno says that omission occurred because Sacramento-based lobbyist Bob Jiroux, who Leno claims drafted the letter, never asked Leno to sign. (Jiroux refused to comment.)

Claiming he would have signed Ammiano's letter given the chance, Leno described Jiroux as a "good Democrat" who used to work for Sen. John Burton, but now works for Lang, Hansen, O'Malley, and Miller, a Republican-leaning lobbying firm in Sacramento whose clients include Energy Solutions, a Utah-based low-level nuclear waste disposal facility that stands to profit if San Francisco excavates Parcel E-2.

Ammiano dismisses the ensuing furor over Energy Solutions as a "tempest in a teapot."

"I signed that letter to Newsom because of the truth that it contains," Ammiano said. "Sure, there's crazy stuff going on. But within the insanity, there's a progressive message: the community wants radiological contaminants removed from the shipyard." **SFBG**



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Endorsements CONT.

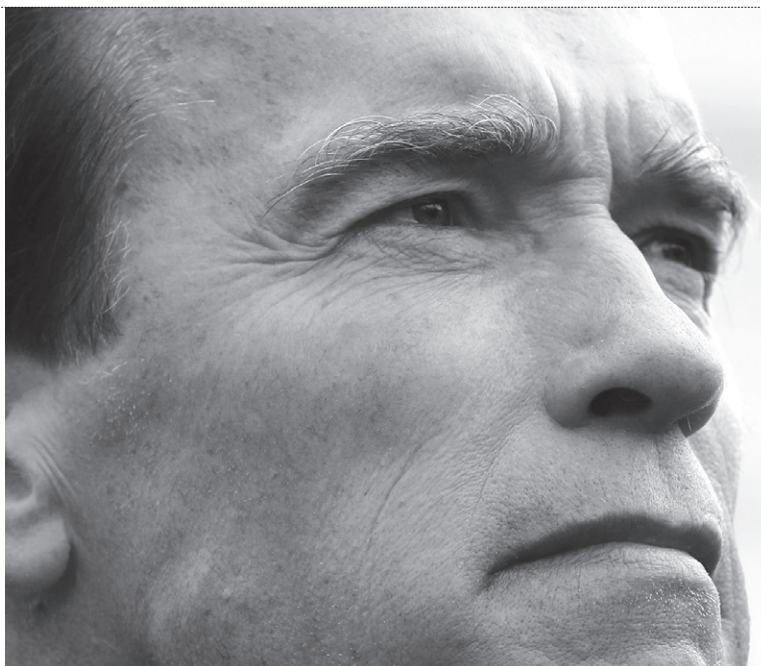
address (most of) this year's budget woes and keep the state running for a while, but it will create a fiscal straightjacket on the order of Proposition 13 that will damage California and undermine any progressive policy hopes for many, many years into the future. If the voters accept this deal today, they come to regret it.

Proposition 1A doesn't quite reach the Republican holy grail — a cap on annual government spending — but it goes a long way in that direction. The measure would require the state to make annual contributions to a budget reserve fund until the reserve reaches 12.5 percent of general fund revenue. The state would have to set aside reserve money every year, even in very bad years. If next year's budget deficit is as bad as this one, Prop. 1A would make it worse. It restricts the use of "unanticipated revenues" — meaning the state can't spend money it might have in very good years. There's a really complicated formula for when the state can dip into the reserve, and how it can be used, but California Budget Project, the respected policy watchdog group, points out that the measure amounts to a cap in spending, one that won't keep pace with California's needs.

"Prop. 1A would not address California's existing structural shortfall — the gap between revenues and expenditures — that exists in all but the best budget years," CBP notes. "By basing the new cap on a level of revenues that is insufficient to pay for the current level of programs and services, Prop. 1A would limit the state's ability to restore reductions made during the current downturn out of existing revenues."

The guidelines for future spending don't take into account the increased demand for public services California will face in the next few years. The population will increase by 29.4 percent over the 2000 level by 2020, state officials project, but the number of people 65 and older will increase by 75 percent. That will put a huge new demand on state services — and if Prop. 1A passes, the budget won't be able to expand to meet those needs.

The budget compromise included some temporary tax increases. The sales tax is slated to go up by one cent on the dollar, the vehicle license fee will rise slightly, and there's an across-the-board increase in income taxes. Sales taxes are the most regressive way to raise revenue, and the income tax hikes hit the rich and the



A legacy of debt: Gov. Schwarzenegger is trying to force the state into a fiscal straightjacket. | PHOTO BY WIN MCNAMEE/GETTY IMAGES

middle class evenly — hardly a fair or progressive plan.

But that money is needed to close the horrendous budget gap, and the propositions are designed to make it hard for progressives to say no. If Prop. 1A and Prop. 1B go down, the taxes expire after two years. If those measures pass, the taxes continue until 2012.

Prop. 1B is part of a deal that the governor cut with the California Teachers Association, the largest union of educators in the state. It shifts some more money to the public schools to make up for what was cut this year and last. It's a complicated formula, but in effect it probably does nothing more than what Prop. 98 — the state's mandate to fund education — already requires. The problem is that the governor and the school districts disagree on what Prop. 98 says, and without 1B, it's unlikely that money will be forthcoming. The money California's public schools get under 1B is still woefully inadequate; and again, this does nothing to address the structural problems.

Prop. 1C allows the state to borrow \$5 billion from future lottery revenues to help balance the current budget. Of course, that money won't be available in future years — unless, as 1C suggests, the lottery can find ways to sell more tickets. The idea here: increase lottery revenue through better marketing, thus taking more money from poor people (the lottery is an overwhelmingly regressive source of income).

Prop 1D's title, "Protects children's services funding," is a complete lie. Instead it redirects money earmarked for early childhood programs into the general fund, essentially de-funding some of the most effective and inexpensive

programs California offers. Prop. 1E is a similar deal — it temporarily suspends the program that funds mental health services with a tax on the very rich, and puts that money into the general fund instead.

Prop. F is just stupid — it prevents lawmakers and the governor from receiving pay increases when there's a budget deficit. That's not going to change anything in Sacramento.

We're acutely aware of the risks inherent in voting down this intricately orchestrated budget compromise. In effect, the Legislature, which has been paralyzed by the two-thirds rule, will have to go back and try again. The governor, who is ineffective at best and a severe roadblock at worst, will be little help. And the anti-tax forces will claim that the voters have vindicated their position.

But let's look at reality. The tax increases will be in effect for the next two years anyway. The state's budget position has worsened in the past month, so the Legislature will have to figure out how to deal with an \$8 billion additional shortfall no matter what happens.

And in the fall of 2010, state voters will almost certainly have a chance to repeal the two-thirds budget rule — and have a good chance to elect a Democratic governor.

California needs major, structural budget reform. If we thought this was just a temporary painful deal that would postpone the worst of the state's problems until Schwarzenegger and the GOP obstructionists were gone, we'd be tempted to support the package. But these measures lock the state into an unacceptable budget situation forever.

Vote no on 1A–1F. **SFBG**

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WEDNESDAY APRIL 29

THEATER

Right?

Last year Dan Hoyle hit the road to get in touch with middle America and report back on what he encountered. Such a project is rife with potential stereotypes, but Hoyle's articles dodged the easy jokes, discovering many strains of Texans, the absurdities of the RNC, and a soldier in Missouri with a craving for Skittles and lattes. In the work-in-progress *Right?*, he translates this reportage to the realm of one-man theater, where he excels. The winner of the 2007 Will Glickman Playwright award (for *Tings Dey Happen*) gives a staged reading tonight. **(Johnny Ray Huston)**

7:30 p.m., \$10–\$15
The Marsh
1062 Valencia, SF
(800) 838-3006
www.themarsh.org

THURSDAY APRIL 30

MUSIC/THEATER

Jews on Vinyl Revue

Jews in the music biz are nothing new. Barbra Streisand, Bob Dylan, Neil Diamond, Perry Farrell, and NOFX's Eric Melvin have all had a hand in shaping American music as we know

it. But a lesser-known part of our country's musical history is the phenomenon of Jewish musicians making Jewish music. Guest curators Roger Bennett and Josh Kun made a hobby of collecting obscure Jewish-American recordings, many of them rescued from thrift stores and garage sales. Their labor of love is on display at the Contemporary Jewish Museum and in the book *And You Shall Know Us By the Trail of Our Vinyl* (Crown, 240 pages, \$24.95). Even better, they're hosting an evening of music by living legends, including 93-year-old Irving Fields (famous for his 1959 album *Bagels and Bongos*) and Korean singer Johnny Yune (known for his renditions of Hebrew and Yiddish hits). It's a mitzvah! Really. **(Molly Freedenberg)**

7–10 p.m., \$8–\$12 (includes museum admission)
Contemporary Jewish Museum
736 Mission, SF
(415) 655-7881
www.thecjm.org

VISUAL ART

"I Am Kurious Oranj"

I am, uh, curious about "I Am Kurious Oranj," a new, uh, exhibition and performance inspired by, uh, a famous 1988 collaboration between dancer-choreographer Michael Clark, and, uh, the Fall. I am curious, uh, because I love the Fall song of almost the same name, with its

Mark E. Smith litany devoted to a "they" who "made Hitler laugh in pain." I am, uh, also curious because I'd like to, uh, learn more about Clark, the dandified vital presence who, uh, once had occasion to tell Samuel Beckett that football was boring, and who leapt across the cover of *Artforum* in platform pumps last fall. And I am, uh, finally curious because this whole shebang is being put together by Anne Colvin and David Cunningham, who've put on a few compelling art events this year. **(Huston)**

6–9 p.m. reception (show continues through May 30), free
David Cunningham Projects
1928 Folsom, SF
(415) 341-1538
www.davidcunninghamprojects.com

FRIDAY MAY 1

MUSIC

The Spits, Personal and the Pizzas

It would seem that Personal and the Pizzas and the Spits hail from opposite ends of the country, but they share one big, bad mutual influence: the Ramones. And really, what better bunch of dudes is there to worship and drink a few beers to? The Jersey-bled if not bred Pizzas, who possess one of my top 10 favorite band names, rip into the chunky, riff-laden

meta-manifesto "I Don't Wanna Be No Personal Pizza," restlessly declaring "I just wanna live my life!" in immaculate, Joey-tastic grunts. If the brothers Ramone had plugged in some keyboards, sniffed more glue, and imagined themselves as androids, you would have the Spits. This Seattle band's got plenty of surf punk 'tude about girls, "hella bongos," and boredom, and wears its supertight sound like a badge of honor from CBGB. If you just wanna have something to do, the Pizzas and the Spits have your leather jacket-clad back. **(L.C. Mason)**

with Wild Thing, the Ebonics, and Culture Kids
9 p.m., \$10
Thee Parkside
1600 17th St., SF
(415) 232-1330
www.theeparkside.com

EVENT/LIT/VISUAL ART

Lloyd "Troubletown" Dangle and Toshio Hirano

Celebrate Mercury Café's grand opening on May Day with comic art and a crazy-ass slide show by cartoonist Lloyd Dangle. Dangle's gleefully deranged comic strip *Troubletown* isn't just a *Guardian* fixture, it has appeared in papers throughout the country for more than a decade. His paintings and original comics will be on display. If you can't afford the art, buy a mug custom-made for Dangle's

kind of coffee — a strain rumored to kill anthrax on contact. The night also includes Depression-era hobo tunes performed by Toshio Hirano, the "Japanese Jimmy Rogers." **(Ben Terrall)**

7–10 p.m., free
Mercury Café
201 Octavia, SF
(415) 252-7855
www.troubletown.com

MUSIC

J.G. Wilkes of Optimo

Optimo's J.D. Twitch and J.G. Wilkes were some of the earliest DJs (if not writers) to celebrate Arthur Russell. They also blazed the way for a new wave of the sound that some now label Balearic by ignoring exactly those types of genre strait-jackets, creating mixes where the clenched post-punk fists of the Stranglers give way to the analogue Palmolive of Chicago house pioneer Mr. Fingers. A Throbbing Gristle revival may be in effect right now, but Optimo helped incite it. Twitch recently took on the additional nom de recording Betty Botox to dig up some rare disco and space rock delights. What is his chief partner-in-sound Wilkes up to? Find out now. **(Huston)**

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EVENT/PERFORMANCE

May Day Festival: CounterPULSE's fourth anniversary

Whether you're thinking pagan revel, international workers' uprising, or just a bald, succinct cry for help, your definition of May Day applies at CounterPULSE's three-night, fourth-anniversary celebration. With 26 companies and 100 artists banding together in support and appreciation of San Francisco's exceptional arts and performance venue, it's revel, hell-raiser, and fund-raiser in one. It's also a tantalizing concentration of local talent across some far-flung fields — from modern dance to clogging, opera to beatbox, hip hop to stand-up, drag and queer performance to choral singing — capped with a late-night dance party. The eye-catching roster includes Deborah Slater Dance Theater, Erika Chong Shuch and Sean San Jose, KUNST-STOFF, Fauxnique, Killing My Lobster, Jess Curtis /Gravity, Kirk Read, Robert Moses Kin, W. Kamau Bell, the Labor Heritage Rockin' Solidarity Chorus, and yes, the Barbary Coast Cloggers. **(Avila)**

8 p.m. (through Sun/3), \$30–\$100
CounterPULSE
1310 Mission, SF
(800) 838-3006
www.counterpulse.org

MUSIC 18	ART 31	STAGE 32	EVENTS 34	FOOD + DRINK 35	FILM 38
<div>5</div> <div></div>		<div>6</div> <div></div>		<div>7</div> <div></div> <div>8</div> <div></div>	<div>(1) Dan Hoyle travels <i>Right?</i> across America (see Wed/29); (2) <i>Every Part of My Body</i> is <i>Accusing You</i> by Litang Liang (see Sat/2); (3) hard drinkin', helmet wearin' Bob Log III (see Sat/2); (4) <i>Dancehall</i> by Anne Colvin, from "I Am Kurious Oranj" (see Thurs/30); (5) treat from the record collection of Roger Bennett and Josh Kun (see Thurs/30); (6) Napalm Death (see Mon/4); (7) W. Kamau Bell (see Fri/1); (8) <i>Personal and the Pizzas</i> get personal with some pizza (see Fri/1)</div>

SATURDAY MAY 2

EVENT

SoMa Arts Walk

Look out Union Square, there's a new theatre/arts district in town, and it's gaining momentum. Actually, the SoMa scene has been on an upswing for some time, but the burgeoning SoMa Cultural Coalition isn't taking any chances. Today brings their second free guided arts walk, conveniently coinciding with Bay Area Dance Week. Check out the belly-dancing at Shoebox (12 noon), RAWdance at the Garage (1 p.m.), workshop performances at the San Francisco Dance Center (2 p.m.), open studio at CounterPULSE (3 p.m.), and a student performance at the City Dance and Ballet school, followed by a reception (4-5 p.m.). All free, all SOMA, all right! **(Nicole Gluckstern)**

Noon-5 p.m., free
Various locations, SF
www.bayareadw.org

MUSIC

Bob Log III

This guy is insane! He's a one-man band with a hankering for scotch, titties, and good times. Wearing an Evel Knievel jumpsuit and a mic'ed motorcycle helmet, Bob Log III pounds out his own rhythm on a kick drum while he jams on a steel string guitar with

a shiny slide attached to his finger. Expect a flurry of manic, frenzied percussion — his craziness shreds acoustic psychobilly rhythms. And that voice: gruff as you'd expect from any whiskey-soaked Arizonian. Log is coming to town with fresh songs from his album *My Shit is Perfect* (Birdman, 2008). I met him once. We broke bread. I made him mac 'n' cheese when he crashed at my apartment during college after he played a benefit show at the radio station. We all thought we drank a lot in college, but he showed us kids he was the real deal. Barf... **(Andre Torrez)**

With Willem Maker, the Ferocious Few
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Bottom of the Hill
1233 17th St, SF
(415) 621-4455
www.bottomofthehill.com

EVENT/PERFORMANCE

Big Top presents WanderLust

Has it only been a year since *Big Top* magazine hit the scene? It feels like the online publication has always been a part of the indie circus movement. But no. The incomparable kSea flux launched this dedication to all things nuevo-clown a mere 12 months ago. So it's time for a birthday bash. (One that will raise funds to send *Big Top* on the road.) kSea is hosting a sure-to-be-memorable night that showcases some

of his favorite acts, including Dreamtime Circus, Gooferman, and City Circus. Hurry, hurry, step right up, because this event is likely to sell out. **(Freedenberg)**

9 p.m., \$17-\$20 (21 and over)
Julie's Supper Club
1123 Folsom, SF
(415) 861-0707
www.bigtopmagazine.com

VISUAL ART

"Present Tense Biennial: Artists Reflect on Contemporary Chinese Culture"

Contemporary Chinese art has been the subject of recent shows at the SF Museum of Modern Art, Berkeley Art Museum, Walter and McBean Gallery, Elins/Eagles-Smith Gallery, and Mission 17. But what about Chinese character? A new survey curated by Kevin B. Chen promises a multi-layered interpretation of the term, not to mention 31 artists' worth of answers. I'm looking forward to seeing Sean Marc Lee's paternal portraits, Fang Lu's answer to hyphy, Thomas Chang's American twist on Jia Zhangke's 2004 *The World*, Litang Liang's revisions of calligraphy, and a video piece by sometime *Guardian* contributor Sergio de la Torre. **(Huston)**

1 p.m. reception (show continues through Aug. 23), free
Chinese Culture Center (and satellite locations)

750 Kearny, third floor, SF
(415) 986-1822
www.presenttense.us

SUNDAY MAY 3

EVENT/VISUAL ART

Art in the Alley

Just 'round the corner from your favorite North Beach watering holes and rink-a-dink trinket hawkers, you'll find colorful, cobblestone Kerouac Alley, a rehauled showpiece lined with engraved poetry plaques. Located between Columbus and Grant, the alley plays host to the neighborhood's ninth annual Art in the Alley exhibition cum miniature arts festival, with paintings, prints, art books, and photography stalls on display or open for perusal. Twenty-five artists are slated to exhibit. Fitting, too, since City Lights and Vesuvio Cafe, old haunts frequented by Kerouac, are just a hop and a skip away. **(Danica Li)**

Noon-6 p.m., free
Kerouac Alley, SF
(415) 362-3370
www.vesuvioartintehalley.blogspot.com

MONDAY MAY 4

MUSIC

Napalm Death

Napalm Death is the latest

in a crushing string of metal pioneers who've visited local stages — grindcore'ers-in-crime Carcass being one example — and though they've been around (with varying lineups) since the early '80s, the Birmingham, England quartet remains sat-isfyingly brutal. The set list will probably favor February's release *Time Waits for No Slave* (Century Media), blistering tunes that casual listeners might not realize convey the band's social justice leanings, but no doubt they'll also dip into their nearly 30-years-deep catalog. Unlike many package-deal shows, the openers are actually decent — no Suicide Silence here, folks — so it's actually worth your while to show up on the early side if you're so inclined. **(Cheryl Eddy)**

With Kataklysm, Toxic Holocaust, Coliseum, Trap Them, Deadly Remains, Choir of Carnage
6:30 p.m., \$18-\$20
Grand Ballroom, Regency Center
1290 Sutter, SF
(415) 673-5716
www.napalmdeath.org

TUESDAY MAY 5

EVENT

"Michael Pollan: Deep Agriculture"

Michael Pollan, Alice Waters,

and other members of the fine foods mafia would like you to think about saving the world by eating right. The Long Now Foundation's latest presentation brings Pollan — zealous healthy food advocate and journalist extraordinaire — to Herbst Theater, where he will expound on battling climate change through one's own consumption choices and the import of today's most fashionable foodie adjectives (see: "organic," "local," and "sustainable"). A question-and-answer session and book-signing follow. **(Li)**

7:30 p.m. (doors 7 p.m.), \$10
Herbst Theatre
401 Van Ness, SF
(415) 392-4400
www.longnow.org

The *Guardian* listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (paste press release into e-mail body — no text attachments, please) to listings@sfbg.com. We cannot guarantee the return of photos, but enclosing an SASE helps. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.

"It will be a visualization of not 1865, but 2008..."
— Bill T. Jones, choreographer/director

08.09

PUBLIC PROGRAMS

BILL T. JONES IN CONVERSATION

Sat, May 9, 2 pm // YBCA Forum
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A rare opportunity to hear renowned choreographer and director Bill T. Jones discuss his new production marking the Lincoln Bicentennial: *Fondly Do We Hope ... Fervently Do We Pray*, coming to YBCA this fall.

BILL T. JONES: PHOTO: RUSSELL JENNINS, COURTESY OF RAMONA FESTIVAL

re-spect [ri'spekt]
noun 1. a feeling of deep admiration for someone or something elicited by their abilities, qualities, or achievements

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Got to be "Real"

TV ADDICTION If you can ignore the resulting three-ring circus of gossip — Countess LuAnn de Lesseps breaks up with her no-account cheating Count! Kelly Bensimon arrested for boyfriend beating! Alex McCord nude! — swirling off this *Real Housewives of Orange County* spinoff, *The Real Housewives of New York City* gets my vote as the most consistently toothsome entry into the *Real Housewives* franchise. Now approaching its May 5 season finale, the reality TV series reads as an uptown-downmarket update of Edith Wharton, albeit brand-crazed (designers, of course, get considerable love, but these enterprising housewives are also busy building their own brands) and considerably less tragic (unless you count the McCord couple's over-the-top ensembles).

And thanks to some brilliant editing, Jane Austen would have had a hearty, tea-steeped chortle over the Brooklyn Bridge-wide disjunctions between these housewives' socialite pretensions and more rough-and-tumble actions. It's tough to beat last season's climactic clash between crazy-eyed Ramona Singer and the comically striving McCords when Alex violated a girls-party theme dinner by bringing her attached-at-the-hip spouse Simon, coupled with a conversation lightly spinning around the idea, "What is class?"

Yet, in line with Austen, class — both in terms of proper behavior and the various social gradations on view — continues to be in session as this season's recurring leitmotif. Attempts at behavioral instruction often wonderfully backfire: from the instance when the Countess told guests at a tribute-benefit for her and her husband to essentially shut up, to the episode in which ex-*Elle* *Accessories* editor Bensimon ditzily dresses down Bethenny Frankel, a



The Real Housewives of New York City: fierce and furry.

meet-up that succeeds in making Bensimon look not only insanely stupid but horrendously snobby. Hypocrisy among the cognoscenti, who seem generally non-cognizant, persistently rears its dual heads.

Ready to call it all out is Frankel, the outsider chef busily establishing her "Skinny Girl's Martini" and other business ventures, and the odd woman out since she isn't and has never been an actual wife, let alone kept up a sprawling house. She functions as the closest thing to an Austenian heroine here. Salty, highly entertaining wisecracks roll off her hardened single-girl shell in rapid succession ("Think of my vagina as a vase — and if you've had sex with me it's time to send flowers.") As much as I appreciate the yenta feistiness of Jill Zarin or the American-Indian-girl-strikes-it-rich forthrightness of de Lesseps, I identify most with the non-wife who's attempting to keep it *really* real — especially during a season centered on charity events in the context of a slimly acknowledged recession, amid deeds that seem to have as much to do with building social capital as raising vanishing funds. **(Kimberly Chun)**

www.bravotv.com/the-real-housewives-of-new-york-city

THE MIX

- (1) "Matt Keegan: Postcards & Calendars," Altman Siegel Gallery
- (2) Makin' music on railroad ties and coils with members of One Fell Swoop and the Face Kicks
- (3) Floating Goat, Annie's Social Club
- (4) Doing a rendition of *Cabaret*'s "Wilkommen" in tutus and striped socks at Trout Camp, near Shasta
- (5) Paul Jacobs manhandling the Ruffatti organ, SF Symphony

EXHIBITIONS

NICK CAVE MEET ME AT THE CENTER OF THE EARTH

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music

They may not be as iconic as RCA Victor's dog with Victrola, but the logos for these labels — all of which spoke with the *Guardian* about the roles of music labels today — are symbols of quality.



The name game

What does a label mean in 2009? Label owners sound off

By Johnny Ray Huston
johnny@sfbg.com

LABELS Look for the label: that shopper's instruction has carried a wealth of meanings over the years in the music industry. Stax and Motown have soul. Jazz has Verve. Kudu has that bluesy voodoo. If you want a symbol of vindictive business dealings, look up Savoy. If you're obsessed with the history of post-punk and indie rock, see Factory, Rough Trade, and Creation. Yet what does a label mean in 2009? Do labels still matter in an ever more ephemeral music industry? In fact, does matter itself matter anymore in a world where the C in CD might as well stand for coffin-bound? God save EMI?

I put the first question to a number of label owners and representatives recently, hoping their answers might provide an entry into a discussion of the role of labels and the potential of music today. Their answers did not disappoint. "Anyone saying [labels] are dead and gone is not factoring in the talented, but brainless,

American Idol contestant," quipped Ken Shipley, founder of the vaunted reissue and archival label Numero Group. "They're backed by liquor companies and weapons manufacturers, and as long as the Army needs music for commercials at movie theaters, they'll be in business. The labels that are about to be useless are the large indies — crippled by an infrastructure and overhead built for the '90s CD bonanza — and the micro-indies, [that are] doing what any band's manager can already do."

Such a perspective suggests that reissue labels have the truest vital stake in the future of commercially produced music, and this passionate music lover has to admit that it sometimes feels this way: over the last few years, archival entities such as Numero Group, Omni Recording, Trunk, Light in the Attic, and the local Water label have played as major a role in my listening experience as any indie dedicated to new groups and artists.

Yet even as iTunes demands that everyone stand under its umbrella, the meaning and importance of a small label can persist

in very simple and profound ways. "I pay attention to records coming out on good labels that I know I can trust," says Filippo Salvadori of Runt Distribution, the Oakland home to reissue labels including Water and 4 Men with Beards. "A record label is an important hub for art and idea exchanges between music lovers and musicians," Bettina Richards of Thrill Jockey likewise declares, her directness and use of the word *record* born of past and recent experience.

"I think labels are as important as ever," maintains Mike Schulman of the Bay Area indie pop shrine Slumberland, which is currently experiencing a new burst of recognition thanks to bands such as Crystal Stilts and the Pains of Being Pure at Heart. "With the increasing fragmentation and atomization of genres and scenes and markets, customers rely on labels as a curatorial enterprise, a shorthand signifier for what they're into, and a useful tool to help sort through the mountain of new music."

The curatorial corollary, or an editorial variant, comes up

more than once among small label owners. "In an sense, we serve as editors, but to do more than edit," says Andreas Stellan of Kemado Records. "We actively promote the artists on our roster and help make their life easier so they can dedicate themselves to being musicians [at a time when making] music is less financially viable than it was in the past."

Joakim Hoagland of the Norwegian label Smalltown Supersound has a more idealistic view of the label owner's enterprise. "In my opinion, running a label is an artform," he writes, still passionate in the wake of a recent public debate with Peter Sunde of the Pirate Bay, a staunch opponent of music labels and other aspects of copyright culture. "I am in general a label fan and have read most books available on labels like Elektra, Impulse, Creation, Rough Trade, Factory, and so on. I love labels, and sometimes am more interested in a label than an artist."

While Hoagland makes a case for the label identity that is forged as a labor of love for new music, Shipley of Numero Group feels

that reissue labels have a "brand identity" that most labels devoted to contemporary music currently lack. Indeed, this might be the case, thanks to the manner in which iTunes seems to have swallowed the experience of listening to recorded music. "Although millions of labels sell their music through iTunes, the only brand name that is really involved and talked about through the process is iTunes, which isn't even a label," notes Jonny Trunk of the U.K. reissue treasure trove Trunk. "You cannot search on iTunes by label. Which is rubbish, really."

Matt Sullivan of the Seattle-based label Light in the Attic fuses Hoagland's appreciation of past labels with Shipley's and Trunk's devotion to discovering old "lost" music. "There was something so beautiful about labels like Stax, early Sub Pop, Creation, or even Reprise/Elektra/Warner when Stan Cornyn was at the helm in that golden age of the late 1960s and early 1970s," he observes. "No one's done it better since."

CONTINUES ON PAGE 20 »

PLAYLIST

► **BILL CALLAHAN**

"Eid Ma Clack Shaw," from **Sometimes I Wish I Were an Eagle** (Drag City)

Few breakup songs dive so headlong into the sleepless bramble of emotion and words. Callahan traces forlorn cliché to foaming menace ("All the fine memories are fucking me down") before landing on the nonsense of a dream. Strings like a strong cup of coffee. **(Max Goldberg)**

► **SYLVAIN CHAUVEAU**

The Black Book of Capitalism (Type)

Cinema was in the composer's veins back in 2000. The piano whirligig "JLG" recalls Michael Nyman's soundtrack for *The Piano* as much as a Jean-Luc Godard film. It would be difficult to recognize this as the work of the same artist who released *S.* (Type, 2007). Yet I can't help but hear instructions on how to enjoy Chauveau's more recent minimal songs. **(Brandon Bussolini)**

► **G-STACK FEATURING DEEV DA GREED AND J STALIN**

"Talk of the Town," from **Dr. Purp Thumb** (SMC)

My favorite new track — a dark piece of Bill Withers-style R&B funk that reminds the hyphy generation what Bay rap is about. **(Garrett Caples)**

► **KUSH ARORA**

Dread Bass Chronicles (Kush Arora)

Golden production, throbbing low-end, aggressive star vocalists, and bhangra undertones define a new Bay sound. Where will it go from here? **(Marke B.)**

► **LOOP**

Heaven's End (Reactor)

The point of no return in Loop's *Heaven's End* comes after "Too Real to Feel." The heavy riffing recedes, and we're left to soak up a 30-second monsoon of tremelo-kissed feedback before "Fixed to Fall" emerges island-like from the mist. The Stooges were never this gorgeous. **(Matt Sussman)**

► **OMAR S**

Fabric 45 (Fabric)

"The music on this CD is fully 100 percent Analog — NO COMPUTER BULLSHIT PROGRAMS." With this liner note proclamation, Detroit's Omar S makes a strong case that, here in the 21st century, analog is the new acoustic when it comes to authenticity. His contribution to the Fabric mix series is all-original, just like Ricardo Villalobos'. Would it be sacrilege to say that, save for a wack vocal two, it smokes the Villalobos?

Motor City techno still rolls. **(Johnny Ray Huston)**

► **RED FANG**

Red Fang (Sargent House)

The debut full-length from the Portland, Ore., ear-splitters is at least 80 percent familiar to 'Fang fiends who own the band's EPs. No matter: tracks like "Bird on Fire" and "Prehistoric Dog" are blistering rock 'n' metal jams that never get old. **(Cheryl Eddy)**

► **RUBIES**

Explode From the Center (Télé)

The Norway-to-our-Bay connection is strong in this group, which bridges Bergen and San Francisco. No cosmic disco, though: Simone Rubi plays chanteuse over pop arrangements. The result never reaches the Cardigans' sublimity, but it matches the warmth of Lois and Marine Girls. **(Huston)**

► **COLLIE RYAN**

The Hour is Now (Sebastian Speaks/Yoga)

Ryan's stratospheric "Cricket" was a highlight of the Numero Group's revered 2006 *Wayfaring Strangers: Ladies of the Canyon* compilation of obscure 1970s Joni-folk. This vinyl-only compilation of songs from a trinity of 1973 Ryan albums, dressed in a colorful painting by the singer-songwriter and accompanied by a photocopied hand-written lyric sheet, isn't as piercingly strange as that track. But its echo-laden charm is still singular. **(Huston)**

► **TELEPATHE**

Dance Mother (IAMSOUND)

This Brooklyn duo turn an eager ear to Mannie Fresh and mainstream pop for cues. Melissa Livaudis and Busy Gangnes (formerly of First Nation and Wikkid, respectively) teach themselves Logic and tap into VU's sing-speak and Sonic Youth's post-romanticism. Seefee samples meet modern doo-wop: put this next to *Merrifweather Post Pavilion* for achievements without guitars. **(Bussolini)**

► **WALTER WEGEMÜLLER**

Tarot (Spalax)

Tarot's influence is on an upswing. This sprawling two-CD prog epic pays card-by-card tribute. Wegmuller's voice is like Kermit the Frog's in a track that intros the musicians, which include analog electronic magician Klaus Schulze. After that, he's the conductor of pure rock majesty that flows seamlessly from Pink Floydisms to vanguard dissonant kraut- and post-rock grooves. Divine. **(Huston)**

103 Harriet

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Labels CONT»

For Sullivan and Light in the Attic, a label functions as a way to right past industry wrongs, and find or create new audiences for abused and neglected artists. “Most managers, labels, publicists, booking agents, etc. are crooks and cheats, better suited for a position at Enron or Madoff Investment Securities,” he notes. “After all, though, this is the entertainment business and it feeds on low-lives.” He contrasts this bleakly funny outlook with the dedication required in reissuing a choice recording from long ago: “Folks have no idea the amount of time that goes into a reissue. On the other hand, I have no idea the time that’s invested in making a tube of toothpaste.” This dedication results in a recorded object with artwork in the case of Light in the Attic, or Trunk, whose namesake is an expert on music library treasures, and the author of a deluxe book of artwork (with a CD) related to the subject, *The Music Library* (Fuel Publishing).

As CDs pile up in landfills, vinyl is returning from the dead with ever-increasing commercial vitality, even if on a smaller scale. “From a personal level, I wish the CD would die,” says Chris Manak, a.k.a. Peanut Butter Wolf of Stones Throw Records. “I don’t have an effective way of storing mine without losing them all the time. I wish everybody who liked music would buy a damn turntable or two, like me.” Richards of Thrill Jockey sees growing vinyl activity, if not that level of popularity. “A great example of the trickle-up effect is the surge in LP sales,” she says. “It is a great adventure to be a part of, and be on the hunt for new sounds without limitation to form.”

But what does it all mean for the musician? “There may be some brave new world wherein the artists can do all the work themselves, but I think that notion, at least from the current perspective, is a pipe dream,” says Joel Leoshke of Kranky, home of groups such as Deerhunter. “Can you name three artists that work without a label at the moment? I think not.”

“Labels needs bands, not vice-versa,” counters the acerbic Shipley. “The sooner every band in the world realizes that, the better off they’re going to be. Labels are for the lazy, the incompetent, and the cash-poor. Sadly, this represents 99 percent of all musicians. Good luck.” Asked about the future role

of labels within the industry, he makes a comparison. “The label’s role is a business version of child support: Wednesdays and every other weekend until your artists hit their teens and hate you.”

Other label owners imagine even more dystopian scenarios. “As J.G. Ballard predicted, you will soon see musicians taking cruise ships and airliners hostage to hold private and compulsory listening parties,” half-jokes David Thrussell of Omni Recording, which has uncovered vanguard audio explorers such as Bruce Haack. “Naturally, record labels will support artists to the maximum of their ability in these brave new marketing ventures.” Slightly more seriously — only slightly — he lists his and Omni’s future goals as an attempt to “pry as many strange or under appreciated records out of musty vaults and attics as we can until the Earth explodes in a cloud of tepid dust (not that far off).”

Some label reps see labels taking on an even more encompassing role in relation to musicians. “I think some of the larger labels will be demanding much more from their artists — these 360-type deals where the labels want to own the artist, their recordings, their publishing, their gig rights, the merchandise, the outfits, all online activity, everything, everywhere,” says Trunk. Hoagland of Smalltown Suerosund envisions a similar scenario in kinder, gentler, smaller terms. “My opinion is that labels should do more booking and publishing as well as releasing music. I think it is better for artists if you have one team or label work for you rather than three or four working against each other. I am not sure if 360-type deals work well with the majors, but the indie could make them into something cool.”

“I know I’m a bit of a music geek about labels,” admits Schulman, who once was more cynical about the industry machinations he’s moved through. “But I think that as the group of people who actually *buy* music continues to shrink down to a core of those who *really* care about it, they’ll continue to coalesce around the labels whose taste they trust.” **SFBG**

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By Marke B.
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LABELS Let's play a game of peel the label. Unclutch the sequined handbag of your digital mind and rewind to a far-off vinyl time called 1989. Why? This year marks the 20th anniversary of Warp Records, one of the bedrock juggernauts of this business we call dance, the hyperintelligent folks whose cosmic stable encompasses famed knob-gods Aphex Twin, LFO, and Squarepusher through to latest ankle-twisting darlings Flying Lotus and Gang Gang Dance.

Blame Warp, yes, for creating "electronica" — Boards of Canada, anyone? — and doing its cash-money best throughout the 1990s to codify dance music artists as traditional album acts rather than fly-by-night bedroom alchemists, the better to ring those ancient corporate-model registers. Believe it or not, the biggest dance floor debate topic of the previous decade was, "How will this music survive *without bands*?" It is to laugh.

But the genesis of Warp corp is a case history in the power of anti-label hijinks. I'm talking about the anonymous magic of white labels, those unmarked slices of vinyl WTF pressed up on the sly and dropped off at record shops, which used to stare up at you like minus-one-million eyeballs from the "dance" section. Warp's founders, Steve Beckett and Rob Mitchell, were Sheffield, U.K., record shop owners so beguiled by a bedroom-produced, bleep-driven white label — later discovered to be "Dextrous" by their neighbors Nightmares on Wax (themselves inspired by A Guy Called Gerald's white label classic "Voodoo Ray") that they scraped together 40 quid, printed a bunch more copies, and began delivering them to other record shops and rave DJs via a borrowed car. Thus the humble origins of what grew to be a multinational dance music giant, one of the last of its old-school kind.

Many of the folks behind white label releases definitely hoped for just the kind of big break that the immensely prophetic-sounding "Dextrous" got, changing the course of British house music with its spare yet bouncy beats and even storming the U.K. pop charts until it was delisted due to a lack of industry-approved barcodes on its label. Stick it to the man! But for some, like early Nightmares on Wax, white labels were a personal statement — skirting major label hoo-haw gave producers an unfettered chance to brand themselves as underground rebels and escape draconian sampling restrictions while expressing their own

Saved by zero

Dance music still shakes off labels and flirts with the void



regional dance dialects.

"Those were the days," reminisces ubiquitous San Francisco minimal techno DJ and Nightlight Music (www.nightlight-music.com) founder Alland Byallo, on the subject of anonymous releases. "Finding white labels at the shop — especially when you visited other cities, and you'd find some strictly local stuff." SF has its share of dance label mammoths, too — from relative household names like OM, Six Degrees, and Naked to mad upstarts like Dirtybird and Loöq — but the four-year-old Nightlight is representative of the new kind of homemade, personal effort. Launched at the dawn of digital download popularity, it was created to help pump Byallo's own tracks directly from his churning processors to digital dance aggregator sites like Beatport, WhatPeoplePlay, Juno, and recently revamped hometown site Stomp.com.

"I started Nightlight as a sort of fictitious label," Byallo says. "It was just a way to cluster my stuff together." Now that Nightlight's established an online aggregator presence — almost like one of those antique teddy bear "stores" on Ebay, if those antique teddy bears had gleaming ProTools fangs and made you lose your shit once the strobes hit — it's taken to releasing tracks by others as well. And Byallo has learned that you can't exactly reinvent the steel wheel. Some of that ancient A&R and promo machinery still

creaks, despite the virtual pipeline.

"I used to just promote my releases mostly on social network sites like Friendster, MySpace, message boards, e-mail lists. I'm still focusing mostly on online marketing in the same fashion, but I'll even be doing some print ads soon, probably for my album [the forthcoming *Brick by Brick*] and singles off of it."

All right, so there's the meatspace platter dynamics and the dead-tree marketing campaign. Would Byallo ever — *gasp* — release a digital white label of his own, just to fuck stuff up? "I'm actually working on a couple bits right now that I'll release under a pseudonym quite soon. I'm not going to say what the tracks are bootleg remixes of, but it's pretty classic stuff reinterpreted."

Pseudonymy: the new anonymity. "We've received some anonymous stuff but we usually won't post it because we don't know where it came from," Rchrd Oh?!, cofounder of Big Stereo (this.bigstereo.net), one of Blogland's biggest and best indie-dance-release hype sites. "We've received some songs, though, that certain people want us to post up and not get credit for under their name, in which case we'll do it. I think not branding yourself can be good sometimes. Not being branded lets you do anything you want with no expectations."

Big Stereo is a perfect example of the new dance label distribution mechanism. Longtime fellow track

fiends Oh?! — a local club DJ whose name has become synonymous with the underground electro and mutant disco scene — and partner Travis Bigstereo, based in Portland, Maine, find their inboxes stuffed every morning with digital tracks from tiny to well-known labels eager for Big Stereo exposure. The site posts several choice cuts a day with very little critical commentary, focusing instead on bringing primo acts like Little Boots, The Golden Filter, and Fan Death to a wider audience. It also tends to treat the labels as personalities on par with the music-makers themselves — an appropriate response, seeing how contemporary dance labels, stripped of all the musty mechanics, are more a brand of esoteric mood and abstract graphic design (yes, I'm talking to you, Valerie and Ed Banger) than impersonal star-generators. A label is a blog with battling unicorns.

"It's funny because everyone keeps talking about the demise of labels and records," Oh?! says. "I think it's positive and negative. It's almost like the demise of paper to me. In one way it's good because we become less wasteful people, and we can filter the bullshit. It's also good because haven't artists been complaining about the control record labels have on them for years?"

"On the other hand," he continues "it's bad because full length albums are less enjoyed and appreciated, and artists come and go so fast these days. But 'record label' means nothing to me — it's like branding on clothes. I either like it or I don't."

Does that artistic license and freedom of choice extend to the definition of dance music itself? "Look," says Oh?!, "all kinds of labels come and go. We are here forever. We love this planet, and we love music. Big Stereo will keep pushing anything we like. One day you're punk, one day you're electro, one day you are disco. Hey, that would be a great song."

As for dance music's eternal and profitable return to the wellspring of obscurity, here's an inspiring digital-era white label corollary. Earlier this year, an anonymous bootleg dubstep mix of "Blinded by the Lights" by the Streets, a.k.a. grime hero Mike Skinner — who is himself currently flipping the bird to corporate scalywags by releasing his latest tracks on Twitter — took the underground Web by storm. The veil has just been lifted: the remix is by London duo Nero, who've vaulted from MySpace murk to U.K. rock star status and a European tour. Ah, sweet mystery of dance. **SFBG**

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Things are looking good at Sub Pop, home to Fleet Foxes and Flight of the Conchords, but San Francisco's Sholi and Mi Ami are stuck in a Touch and Go situation. Whither labels? Fat Mike of Fat Wreck Chords and Cory Brown of Absolutely Kosher have something to say.

FLEET FOXES PHOTO BY DAVID BELISLE; FLIGHT OF THE CONCHORDS PHOTO BY BRIAN TAMBORELLO; SHOLI PHOTO BY PETER ELLENBY; MI AMI PHOTO BY JONATHAN SNYDER



Great expectations?

By Kimberly Chun
 a&eletters@sfbg.com

SONIC REDUCER Equality has been achieved: this recession is kicking everyone's arse. But I couldn't help but squirm at a few recent music-biz disjunctions. How does one reconcile the scene at a South by Southwest "Great Expectations" label panel last month, listening to Tony Kiewel describe 2008 as one of the Sub Pop's best years, with the bad news from Touch and Go's Chicago HQ a week later? After shuttering its distribution — which once supported imprints ranging from Drag City to Estrus — in February, the 25-year-plus label laid off its entire staff. Owner and ex-Necros bassist Corey Rusk was going to run the enterprise solo.

A second major blow, especially when one considers Touch and Go's history releasing important discs by Big Black, Scratch Acid, Die Kreuzen, Slint, Jesus Lizard, and of course, the Butthole Surfers (though the label's 1999 loss in a legal battle with that band likely hasn't helped). "Touch and Go basically allowed Merge to exist as something other than a singles label," Mac McCaughan of Merge Records stated in February. "If a company that did

everything the right way can't survive in this environment, then who can?"

Are these simply the latest surges and sucks of free-market capitalism's death throes and toilet-bowl flows? And what's the state of independence for local labels eking it out in this still-roiling stew of sorry economic news?

"The black and white fact is that [Sub Pop] is not Touch and Go," opines Cory Brown, owner of Bay Area independent Absolutely Kosher and general manager of Misra Records. He notes that Sub Pop is partially owned by Warner Bros. and that Touch and Go had the tough luck of losing some of its biggest artists, including TV on the Radio, Blonde Redhead, and the Yeah Yeah Yeahs. Those departures "all went down not very well," says Brown, who believes Touch and Go's contraction was "as much an emotional decision as a business one," considering the company had big releases by Pinback and Three Mile Pilot planned.

Rusk declined to comment, although one wonders what will become of his label's newer bands, among them the Bay Area's Mi Ami and Sholi. Still, should he strike up a new alliance, all systems could be go at Touch and Go once again. As Brown puts it, "Geoff Travis has closed Rough Trade multiple times now and come back with it."

What of the local label landscape?

Lookout! and Jackpine Social Club have ceased new releases, whereas Tigerbeat6 and Anticon have left town. Slumberland is surfing a twee rock revival, and hip-hop's SMC has taken on bigger fish like Killer Mike. As newbie Bright Antenna appears on the horizon, veterans such as Alternative Tentacles, Fat Wreck Chords, Runt/Water, Quannum Projects, Birdman, Daly City, Dirtybird, and Hook or Crook are staying alive. AT celebrates its 30th anniversary this year. "As music and media become increasingly accessible instantly from anywhere, the role of curator is more important than ever — if I can access 10 millions songs instantly from my phone, how do I choose?," Isaac Bess, director of business development at SF's IODA (Independent Online Distribution Alliance), writes via e-mail.

Business is bright, thanks to smart planning, for SF distributor Revolver USA and Midheaven Mailorder, which supports labels such as Gnomonsong and DiCristina Stair Builders. "We're doing well, and I think that has a lot to do with what our expectations are, and not looking for a big record to be carried by Walmart and Target," says general manager Mike Toppe, who thinks it's more important to "keep connecting with people who are passionate about music."

Fat Mike, who started Fat Wreck Chords to put out music by his bands NOFX and Me First and the Gimme Gimmes, has a more hardcore perspective. "In the '90s, every fucking

band we signed sold a shitload of records and got popular all over the world. It was ridiculous," he e-mails from NOFX's current European tour. "Now only the really good bands can sell a decent amount. That's okay, though. This industry collapse is mostly killing mediocre bands." As for the decline in CD and recorded music sales, the SF road warrior believes that's not going to stop: "The record industry party is over, but great live bands will always do okay."

But what about the groups that can't pick up blogosphere buzz? Both Jacobs and Brown acknowledge the difficulty in developing emerging or even mid-level bands via traditional avenues. Add in the complicating factor of so-called 360 deals, in which a label takes a percentage of all artist revenue in exchange for promotion, and you have what Brown calls a "destructive" outlook. "The bottom line is musicians should get paid," he said. "Forget about how labels are doing — how are musicians doing in this climate?"

"I think new ideas really have to come into play, and those have to be based on the quality of life for the musician, not the company that comes up with an application," he continued, touching on the lack of public funds for musicians and lack of official recourse for bands if, for instance, they don't get paid by a club. "It's basic stuff, but it's harder to look past those things. It has to go back to the content provider." **SFBG**

Tango No. 9

► **PREVIEW** Entertain what-ever stereotypes you will about tango as a relic of an openly macho era: tango in San Francisco is alive. Okay, and kicking.

You might envision a wacky, tacky ballroom competition — but not so *rapido* says Tango No. 9's founder and violinist Catharine Clune, whose explorations over the last decade have unearthed what she calls “the many faces of tango.” With trombonist Greg Stephens, pianist Joshua Raoul Brody, accordionist Isabel Douglass, and newest member Zoltan Lundy singing the Argentine blues, Tango No. 9 revels in tango's many approaches to music, to dancing, and to life. And it's not alone. “There's an underground squadron of tango dancers, ranging from their 20s to their 60s,” Clune says. “You can dance tango every night in the Bay Area. It's in these crazy little back rooms you didn't know existed, and that's where we've practiced our chops.” As social dancing, which she notes hasn't been a mainstream American cultural movement since the '50s, tango is “something people seem to want.”

Professional dancers will be on hand at Noe Valley Ministry to perform the sultry moves, but if you only ogle los bailarines, you'll miss half the fun, or half the pain. “If you can lose anything, from a horse race to a heart, they talk about it,” Clune says of the moving and theatrical side of tango's songs — for listening, not just getting down at the local milonga. In a set that traverses the genre, from its roots to the obscure late works of Astor Piazzola, the group performs the first “sentimental” tango, Carlos Gardel's inspirational rendition of Pascual Contursi and Samuel Castriota's “Mi Noche Triste,” which set fire to an international phenomenon mourning lost love and tragedy. Like, Lundy says, “being left by a woman who was also your prostitute.” (Dina Maccabee)

TANGO NO. 9 Sat/2, 8:15 p.m., \$16-\$18. Noe Valley Ministry, 1021 Sanchez, SF. (415) 282-2317. www.tangonumber9.com

Music listings are compiled by Paula Connelly and Cheryl Eddy. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. Submit items for the listings at lists@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 29

ROCK/BLUES/HIP-HOP

Agent Ribbons, Buildings Breeding, Grand Lake Knockout. 9:30pm, \$5.
All Ages, Say When, Drunken Hu Elbo Room. 9pm, \$6.
Dave Barnes, Andrew Ripp Café du Nord. 8pm, \$14.
Tia Carroll Biscuits and Blues. 8pm, \$15.
Faint, Ladytron Fillmore. 8pm, \$29.50.
Lord Loves a Working Man, Divine Jug Band Boom Boom Room. 9:30pm, \$10.
Mark Matos and Os Beaches, Marianne Dissard, Andrew Collberg Hemlock Tavern. 9pm, \$7.
Mount Vicious, Prize Country, Kingdom of Magic Annie's Social Club. 8pm, \$7.
Jay Nash, Pete and J, Joey Ryan, Jane Lui Red Devil Lounge. 8pm, \$10.
Peatot, DJ Danman, DJ Teeko Independent. 8pm, \$10.
Mary Redente, Julia Francis, Paul Kaspian Hotel Utah. 8pm, \$6.
Slippery Slope, Weather Pending Grant and Green. 9pm, free.
William Elliot Whitmore, Fake Problems, Low Red Land Bottom of the Hill. 9pm, \$10.
Wye Oak, Pomegranates, Shuteye Union Rickshaw Stop. 8pm, \$10.

JAZZ/NEW MUSIC

Cat's Corner Swing Party Savanna Jazz. 9pm, \$5-\$10.
John Kaleen Group Shanghai 1930. 7pm, free.
Ben Marcato and the Mondo Combo Top of the Mark. 7:30pm, \$10.
Tin Cup Serenade Le Colonial, 20 Cosmo Place, SF; (415) 931-3600. 7pm, free.

FOLK/WORLD/COUNTRY

Gaucht, Mitch Marcus Session Amnesia. 8pm, free.
Clay Hawkins Plough and Stars. 9pm, free.



PHOTO BY ANNE HAMERSKY

JAZZ/NEW MUSIC

Adam Shulman Trio Red Poppy Art House. 7pm, \$10-\$15.
Phil Berkowitz and the Dirty Cats Yoshi's San Francisco. 8 and 10pm, \$12-\$15.
Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach, SF; (415) 771-6800. 7:30pm, free.
Mads Tolling Trio Shanghai 1930. 7pm, free.
Stompy Jones Top of the Mark. 7:30pm, \$10.
Marlina Teich with Ed Williams Brickhouse, 426 Brannan, SF; (415) 820-1595. 6pm, free.
Café Claude. 7:30pm.
Vince Lateano Trio Savanna Jazz. 8pm, \$5.

FOLK/WORLD/COUNTRY

Bluegrass and Old-Time Jam Atlas Café. 8pm, free.
Celli Chicks Plough and Stars. 9pm, free.

CONTINUES ON PAGE 26 »

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TUESDAY, MAY 12
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DEERHOOF

THURSDAY, MAY 14
DOORS 7PM/ SHOW 8PM • \$32.50

HOT TUNA
LOUDON WAINRIGHT III

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DOORS 8PM/ SHOW 9PM • \$25.00

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WEDNESDAY, MAY 20
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ROBIN TROWER

THURSDAY, MAY 21
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B.B. KING WFOG 108.5

FRIDAY, MAY 22
DOORS 8PM/ SHOW 9PM • \$29.50

FISCHERSPOONER

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Saturday, May 2, 8:15 PM
An Historical Tango Trip featuring
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“La dolce vita, Indeed!” – SF Bay Guardian

Tango No. 9, singer Zoltan Lundy, and Mila Salazar & her dancers return to The Noe Valley Ministry for a special evening. See, hear and revel in the words, the dance and the music of tango. The performance will feature Zoltan Lundy, singing tango through the ages. From tango classics to songs of Piazzolla, it promises to be a romantic and historical journey. *\$15 adv/\$17 door*

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Thee Oh Sees, Mayyors, Nodzzz

► **PREVIEW** “Less is more” sucks; “more is more” rules.

Maybe that’s just the indulgent kid in me talking, but it hasn’t stopped me from incessantly barking my musical wet dream over a bull-horn to anyone with ears: more fuzz, grit, and grime; more sweat; more eyeballs rolling back into heads; more microphones in mouths. Then one day, Christmas came early. Hark! The herald angels sing. Someone heard these ardent desires and delivered to me a glittering layer cake of wondrous noise — a megabill starring garage kingpins Thee Oh Sees, incognito feedback wizards Mayyors, and lo-fi clamor popsters Nodzzz.

This Bay Area-baked rock ‘n’ roll show might reduce any holier-than-thou longhair into a hapless fanboy or girl — while still maintaining that hip exterior, of course. But that’s okay. You’ll get over pretending you’re cool, because you’ll soon be quoting the wise words of Britney Spears, yelling “Gimme gimme more” in reflex to the spectacle of visceral, adrenochrome-addled power. Like when Mayyors’ caged-animal vocalist John Pritchard lets loose his devilish yawns; or when ax-wielder Chris Woodhouse’s dirty, torrential licks get ghoulish; or when Oh Sees’ guitarist Petey Dammit hones in on a laser-cut groove and won’t let go; or when the Nodzzz boys brazenly wail “Is she there? Is she there?” over swooning, sun-lit strums; or when, or when, or when....

More is more: when it rains it pours. (L.C. Mason)

THEE OH SEES, MAYYORS, NODZZZ

With Sunny and the Sunsets.

Wed/29, 8 p.m., \$5. El Rincon,

2700 16th Street, SF. (415) 437-9240.

www.elrinconsf.com.

Island, SF; (415) 465-2129. 5pm, \$5. Happy hour with art, fine food, and music with Vin Sol, King Most, DJ Centipede, and Shane King.

Go Bang! Deco SF, 510 Larkin St., SF; (415) 346-2025. 10pm, \$5. Recreating the diversity and freedom of the 70’s/ 80’s disco nightlife with DJs Eddy Bauer, Flight, Nicky B., Sergio and more.

Look Out Weekend Vessel, 85 Campton, SF; (415) 433-8585. 4-9pm, free. Drink specials, food menu and resident DJs White Girl Lust, Joe Bank\$, Swayzee, LL Cool DJ, and more.

M4M Fridays Underground SF. 10pm-2am. Joshua J and Frankie Sharp host this man-tastic party. **“Melt: Ringside Edition”** Azul, 1 Tillman Place, SF; (415) 362-9750. With DJs De, Sir Tipp, Ant-1, and more.

Oldies Night Knockout. 9pm-2am, \$2-4. Doo-wop, one-hit wonders, soul, and rock with DJs Priomo, Daniel, and Lost Cat.

Punk Rock and Shlock Karaoke Annie’s Social Club. 9pm-2am, \$5. Eileen and Jody bring you songs from multiple genres to butcher: punk, new wave, alternative, classic rock, and more.

Starting 5 Club Six. 9pm, \$10. Live hip hop and DJs featuring Deuce Eclipse, Jern Eye, Keelay, and more.

Strangelove Cat Club. 9pm, \$6. DJs Tomas Diablo, Joe Radio, Unit 77, and Orko spinning dark electro, new wave, and goth.

SATURDAY 2

ROCK/BLUES/HIP-HOP

Jesse Brewster, David Baron, Cally Scullin Red Devil Lounge. 8pm, \$15.

Los Cenzontles, **La Familia Pena-Govea**, **Go Van Goh** Café du Nord. 8pm, \$15.

Devil Makes Three, **Hillstomp** Great American Music Hall. 9pm, \$16.

Dogs, **Ebonics**, **Primitivas** Hemlock Tavern. 9:30pm, \$8.

Foma, **Si Claro!** Make-Out Room. 7:30pm, \$7.

► **Holy Kiss**, **Swann Danger**, **Beeests** El Rio. 10pm, \$7.

Linny Kenney, **Rushad Eggleston**, **Lucid Lovers** Hotel Utah. 9pm, \$8.

Native Burn, **Space Vacation**, **Curmudgeon** Thee Parkside. 5pm, free.

Panteon Rococo Slim’s. 9pm, \$29.

Railroad Earth, **Jim Lauderdale** Fillmore. 9pm, \$25.

► **Ty Segall**, **Guilty Hearts**, **Reptilian Civilization**, **Impediments** Knockout. 3pm, \$5. **Singularity**, **Uglies**, **For.The.Win**, **Atom Age** Thee Parkside. 8pm, \$7.

Tenderloin Heights, **Hashishians**, **Black Moon Ritual** Annie’s Social Club. 9pm, \$7.

CONTINUES ON PAGE 28 >>



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SAT/2

CONT>>

JAZZ/NEW MUSIC

Audium 9 1616 Bush, SF; (415) 771-1616. 8:30pm, \$15.
Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach, SF; (415) 771-6800. 8pm, free.
Amy Obenski Mama Art Café, 4754 Mission, SF; (415) 586-8453. 2pm, free.
Rahsaan Patterson Yoshi's San Francisco. 8 and 10pm, \$28.
Ricardo Scales Top of the Mark. 9pm, \$10.

FOLK/WORLD/COUNTRY

Albino!, **Lloyd Family Players** Independent. 9pm, \$17.
BPM Grant and Green. 9:30pm, free.
Foggy Gulch Band Plough and Stars. 9pm, free.

George Lammam Ensemble Peña Pachmama, 1630 Powell, SF; (415) 646-0018. 8pm, \$10. Latin, flamenco and Bolivian.
Historical Tango Trip Noe Valley Ministry, 1021 Sanchez, SF; (415) 282-2317. 8:15pm, \$18.
S Leigh Gregory, **Clay Hawkins**, **Patrick Maley** Brainwash, 1122 Folsom, SF; (415) 861-3663. 8pm, free.
Los Cenzontles with La Familia ena-Govea Café Du Nord. 8pm, \$15.
Rolando Morales Biscuits and Blues. 8 and 10pm, \$20.
Tango No. 9 Noe Valley Ministry, 1021 Sanchez, SF; (415) 454-5238. With Mila Salazaar and dancers.
Craig Ventresco and **Meredith Axelrod** Atlas Café. 4pm, free.

DANCE CLUBS

Bar on Church 9pm. Rotating DJs Foxxee, Joseph Lee, Zhaldee, Mark Andrus, and Niuxx.
Cocoa Butter Club Six. 9pm, \$10. DJs E Dubb,

Smocha, D Sharp, Daddy Rojo, and more.
Danse Macabre Julie's Supper Club, 1123 Folsom, SF; (415) 864-1222. 9pm, \$5. Classic goth and industrial with DJs Tomas Diablo and Melting Girl.
Debaser Knockout. 11pm, \$5. Wear your flannel and get in free before 11pm to this party, where DJ Jamie Jams and Emdee play alternative hits from the 1990s.
Everlasting Bass 330 Ritch. 10pm, \$5-10. Bay Area Sistah Sound presents this party, with DJs Zita and Pam the Funkstress spinning hip-hop, soul, funk, reggae, dancehall, and club classics.
Fire Corner Koko Cocktails, 1060 Geary, SF; (415) 885-4788. 9:30pm, free. Rare and outrageous ska, rocksteady, and reggae vinyl with Revival Sound System and guests.
Gemini Disco Underground SF. 10pm, \$5. Disco with DJ Derrick Love.
HYP Eight. 10pm, free. Gay hip hop club, featuring DJs from the gay and straight communities infused with live performances from Bay Area hip hop dance crews.

JJ Flores and Solarz Infusion Lounge. 9pm, \$20.
Rebel Girl Rickshaw Stop. 10pm, \$5.
“Electroindierockhiphop” and 80s dance party for dykes, bois, femmes, and queers with DJ China G and guests.
Saturday Night Soul Party Elbo Room. 10pm, \$10. DJs Lucky, Phengren Oswald, and Paul Paul spin 60s soul on 45s.

SUNDAY 3

ROCK/BLUES/HIP-HOP

Bart Davenport, **Xoel Lopez**, **Sean Smith** Hemlock Tavern. 9pm, \$7.
Dirty Jacky and **the Rug Burns** Boom Boom Room. 9:45pm.
Eyewitness Blues Band Grant and Green. 7:30pm, free.
Flakes, **Shannon** and **the Clams**, **Rantouls**, **C'Mon Everybody**, **La-Teenots**, **Teutonics**

Knockout. 3-9pm.
Ben Lee, **Low vs. Diamond**, **Annie Stela** Slim's. 8pm, \$15.
Garrett Pierce, **Agent Ribbons**, **Window Twins** Café du Nord. 8pm, \$10.
Same Sex Dictator Annie's Social Club. 7pm.

JAZZ/NEW MUSIC

Mingus Dynasty with **John Handy** Palace of Fine Arts, 3301 Lyon; www.sfjazz.org. \$20-60.
Rahsaan Patterson Yoshi's San Francisco. 7 and 9pm, \$28.
Sony Holland Duo Café Divine, 1600 Stockton, SF; (415) 986-3414. 7pm, free.
Larry Vuckovich and **Noel Jewkes** Bliss Bar, 4026 24th St, SF; (415) 826-6200. 4:30pm, \$10.

FOLK/WORLD/COUNTRY

77 El Deora Thee Parkside. 4pm, free.
Quin Plough and **Stars**. 9pm, free.
Umka and **Bronevik**, **Seth Augustus**, **Emily**

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SATURDAY MAY 2 • 8PM • \$15 (LATIN-ROCK)

LOS CENZONTLES
LA FAMILIA PENNA-GOVEA
GO VAN GOGH

SUNDAY MAY 3 • 8PM • \$10 (INDIE)

GARRETT PIERCE (CD RELEASE!)

AGENT RIBBONS
WINDOW TWINS (MEMBERS OF BLACK FICTION & RAY'S VAST BASEMENT)

TUESDAY MAY 5 • 8:30PM • \$10 (ROCK)

THE LOVE X NOWHERE (RECORD RELEASE!)

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WEDNESDAY & THURSDAY MAY 6 AND MAY 7 • 7:30PM \$25 (INDIE) ALL AGES
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WEDNESDAY MAY 6 • 9:30PM • \$10 (ROCK)

MY REVOLVER
MANTRA • THE HUMAN CONDITION

THURSDAY MAY 7 • 9PM • \$10 (INDIE)

THURSDAYS IN MAY WITH LOQUAT!

LOQUAT
HEAD LIKE A KITE • GREYCOATS

FRIDAY MAY 8 • 7:30PM • \$15 (CLASSICAL-EXPERIMENTAL) ALL AGES
UPSTAIRS AT THE SWEDISH AMERICAN HALL:

HAUSCHKA
MAGIK* MAGIK ORCHESTRA

FRIDAY MAY 8 • 9:30PM • \$15 (INDIE)

DESTROYER (SOLO)
AZITA
COLOSSAL YES

SATURDAY MAY 9 • 8PM • \$15 (INDIE) ALL AGES
UPSTAIRS AT THE SWEDISH AMERICAN HALL:

DESTROYER (SOLO)
AZITA

SATURDAY (EARLY SHOW) MAY 9 • 8PM • \$12/\$14 (INDIE)

PATRICK WATSON

SATURDAY (LATE SHOW) MAY 9 • 9PM • \$10 (INDIE)

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NODZZZ
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THU 4/30

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EYES
AERIAL RUIN

9PM \$6

FRI 5/1

THE CONS
NEVER KNOWS BEST
THE PARANOIDS

9:30PM \$6

SAT 5/2

THE DOGS (DETROIT/LA)
EBONICS
PRIMITIVAS

9:30PM \$8

SUN 5/3

BART DAVENPORT (SOLO)
XOEL LOPEZ (SPAIN)
SEAN SMITH

9PM \$7

MON 5/4

PUNK ROCK SIDESHOW
W/DJ TRAGIC & THE
DUCHESS OF HAZARD

10PM FREE

TUE 5/5

TWO HEADED SPY
HUNT CLUB
BIG BLUE WHALE

9PM \$7

WED 5/6

EMILY JANE WHITE
ADRIAN ORANGE (THANKSGIVING/K RECS)
FANCIE (BERLIN)
MASON LINDAHL

9PM \$7

THU 5/7

ROLLERBALL
THE WHY BECAUSE
TBA

9PM \$7

FRI 5/8

DISASTROID
JUANITA & THE RABBIT
THE CHOP!

9:30PM \$6

SAT 5/9

THE PARSON RED HEADS
THE MONOLATORS
EXCUSES FOR SKIPPING

9:30PM \$8

SUN 5/10

MAGICK DAGGERS
TAMARYN

9PM \$5

thee Parkside

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THE FINEST OUTDOOR PATIO SOUTH OF MARKET

*Mon - Fri New & Improved 2pm-8pm

HAPPY HOUR

\$3 WELLS SATURDAY 3-8PM
KITCHEN OPEN DAILY

*Thu 4/30 THE BELL RAYS
THE STRUTS
THE HI-NOBLES
9PM/\$10

*Fri 5/1 TOTAL TRASH WEEKEND
THE SPITS
PERSONAL & THE PIZZAS
THE EBONICS
CULTURE KIDS
WILD THING
9PM \$10

*Sat 5/2 HAPPY HOUR SHOW
NATIVEBURN
SPACE VACATION
CURMUDGEON
3PM FREE
ALL AGES

9PM \$7
HEAT OF THE STREET!
THE SINGULARITY
THE UGLIES
FOR THE WIN
THE ATOM AGE

*Sun 5/3 TWANG SUNDAY
77 DEORA
\$5 BBQ
4PM FREE

8PM \$10 ALL AGES
THE PINK SPIDERS
THE RE-VOLTS
CREEPY

*Mon 5/4 POLAR BEAR CLUB
LIVING WITH LIONS
BUILD US AIRPLANES
8PM \$8/\$10 ALL AGES

UPCOMING SHOWS:
5/8 - MIKE HALE, NINJA GUN
5/10 - CLUB FERAL: VERONICA LIPGLOSS & THE EVIL EYES, MIRROR MIRROR, JENNY HOYSTEN, THE JUDY EXPERIENCE, SIXTEENS, ROLLERBALL, LARRY YES
5/11 - SOURVEIN, SCARECROW, SLAVE TRAITOR, TARRAKIAN
5/12 - ROMA 79, TRAINDODGE
5/15 - WOODEN SHUJIPS, MASAMI KAWAGUCHI'S NEW ROCK SYNDICATE, ETERNAL TAPESTRY
5/16 - BLACK PRESIDENT, OLEHOLE, DROWNING WITH OUR ANCHORS, THE NEW TRUST, ANCHOR DOWN

ADV TIX THROUGH WWW.THEEPARKSIDE.COM
FOR MORE LISTINGS VISIT
WWW.MYSPACE.COM/THEEPARKSIDE
1600 17TH STREET ★ 252-1330

AMOEBA music

LIVE SHOWS CALENDAR

All shows are free & all ages welcome!
Check Amoeba.com for complete listings...

SAN FRANCISCO:

SATURDAY • MAY 2 • 2PM
THE DEVIL MAKES THREE
Do Wrong Right marks the 1st full-length release of all-new material by The Devil Makes Three in over 4 years & captures their live energy unlike any other previous recording. Also catch them later that night at Great American Music Hall.

THURSDAY • MAY 14 • 6PM
STEVE EARLE
Join Amoeba SF for this exclusive engagement with singer-songwriter Steve Earle! His new album *Townes* is comprised of songs written by Earle's friend & mentor, the late Townes Van Zandt. Album out 5/12!

MONDAY • MAY 18 • 6PM
JOHN VANDERSLICE

BERKELEY:

THURSDAY • MAY 12 • 6PM
TRAINWRECK RIDERS
Trainwreck Riders started out playing with their SF friends Two Gallants on the corner of 16th & Mission back in 2003. Their 3rd album, *The Perch*, is filled with their unique brand of romantic urban country, bohemian folk, & dirty punk blues.

AMOEBA NOW BUYS USED VIDEO GAMES!!!
Trade in your old games for cash or trade!
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WE VALIDATE PARKING! HAIGHT & STANNYAN LOT IN SF AND SATHER GATE GARAGE IN BERKELEY!

Anne's Hot Nuts Amnesia. 7:30pm, \$8-10.

DANCE CLUBS

Dub Mission Elbo Room. 9pm, \$6. Dub, roots, and classic dancehall with DJ Sep, Vinnie Esparza, and Adam Twelve.

H.O.M. Infusion Lounge. 5pm, \$30. DJ/producers Freemasons with Jamie J Sanchez and Luke Johnstone.

Honey Soundsystem Paradise Lounge. 8pm-2am. "Dance floor for dancers – sound system for lovers." Got that?

Jock! Lookout, 3600 16th, SF; (415) 431-0306. 3pm, \$2. This high-energy party raises money for LGBT sports teams.

Kick It Bar on Church. 9pm. Hip-hop with DJ Zax.

Religion Bar on Church. 3pm. With DJ Nikita.

Shuckin' and Jivin' Knockout. 9pm-2am. Jive, stomp, and bop on 78s with DJs Dr. Scott and Oran. Plus, free fried chicken!

Stag Asia SF. 6pm, \$5. Gay bachelor parties are the target demo of this weekly erotic tea dance.

MONDAY 4

ROCK/BLUES/HIP-HOP

Forecast, Olehole, Photo Atlas Elbo Room. 9pm, \$10.

Napalm Death, Kataklysm, Toxic Holocaust, Coliseum, Trap Them Grand Ballroom. 6:30pm, \$20.

Thee Oh Sees, Movie Star Junkies, Rock N' Roll Adventure Kids Knockout. 9pm.

JAZZ/NEW MUSIC

Lavay Smith Trio Enrico's, 504 Broadway, SF; www.enricosf.com. 7pm, free.

Michael Zilber's Billy Collins Project Yoshi's San Francisco. 8pm, \$10.

FOLK/WORLD/COUNTRY

Eek-A-Mouse, Xsample featuring **Double Lion Band** Slim's. 9pm, \$22.

DANCE CLUBS

Black Gold Koko Cocktails, 1060 Geary, SF; (415) 885-4788. 10pm-2am, free. Senator Soul spins Detroit soul, Motown, New Orleans R&B, and more — all on 45!

Mainroom Mondays Annie's Social Club. 9pm, free. Live the dream: karaoke on Annie's stage and pretend you're Jello Biafra.

Manic Mondays Bar on Church. 9pm. Drink 80-cent cosmos with DJs Mark Andrus and Dangerous Dan.

Monster Show Underground SF. 10pm, \$5. Cookie Dough and DJ MC2 make Mondays worth dancing about, with a killer drag show at 11pm.

Network Mondays Azul Lounge, One Tillman Pl; www.inhousetalent.com. 9pm, \$5. Hip-hop, R&B, and spoken word open mic, plus featured performers.

Spiff Sessions Tunnel Top. 10pm, free. DJs MAKossa, Kung Fu Chris, and C. Moore spin funk, soul, reggae, hip-hop, and psychedelia on vinyl.

TUESDAY 5

ROCK/BLUES/HIP-HOP

Big Skin Band Boom Boom Room. 9:30pm, \$5. **Blind, Cheetahs on the Moon** El Rio. 9pm, free. **Locura, Sol Jibe** Mission Rock Café. 10pm, \$12. **Love X Nowhere, Trophy Fire, Tracing Figures** Café du Nord. 8:30pm, \$10.

Ian McLagan, Bump Band Red Devil Lounge. 8pm, \$20. **Seize the Night, Acephalix, Sons of Oswald** Knockout. 10pm, free.

Two Headed Spy, Hunt Club, Big Blue Whale Hemlock Tavern. 9:30pm, \$7.

JAZZ/NEW MUSIC

Dave Parker Quintet Rasselaz Jazz. 8pm.

Ricardo Scales Top of the Mark. 6:30pm, \$5.

FOLK/WORLD/COUNTRY

Julio Bravo Y Su Orquesta Salsabor Yoshi's San

Francisco. 8 and 10pm, \$15.

La Colectiva, Manicato, DJ EKG Elbo Room. 9pm, \$7.

Suzanne Cronin and Friends Plough and Stars. 9pm, free.

Katie Melua, Jim Bianco Great American Music Hall. 8pm, \$17.

Steel Pulse Grand Ballroom. 8pm, \$35.

DANCE CLUBS

Drunken Monkey Annie's Social Club. 9pm, free. Rock 'n' roll for inebriated primates like you.

Eclectic Company Skylark. 9pm, free. DJs Tones and Jaybee spin old school hip hop, bass, dub, glitch, and electro.

Rock Out Karaoke! Amnesia. 7:30pm. With Glenny Kravitz.

Total Vinyl Domination Argus Lounge. 9pm, free. Old-school punk rock and other gems with DJ What's His Fuck, Mackivelli, and Taypoleon.

Womanizer Bar on Church. 9pm. With DJ Nuxx. **SFBG**

FREE POOL EVERY SUNDAY

ARGUS LOUNGE

A NEIGHBORHOOD HAVEN AT THE FOOT OF BERNAL HILL

WED 4/29 **DJ M.E.** 10PM

THU 4/30 **SONGWRITERS SHOWCASE W/ DAVE HUDSON. CATHAL O'BRIEN AND THE CANNERY** 10PM

FRI 5/01 **TOIL TEAM** 10PM

SAT 5/02 **THE KITCHEN** 10PM

SUN 5/03 **DJ SQUID** 7PM
KARAOKE W/ PAUL 10PM

MON 5/04 **JOE LEWIS AND FRIENDS** 10PM

TUES 5/05 **ALCOHOLCAUST W/ WHATSHISFUCK. DJ MACKIVELLI AND DJ TAYPOLEON** 9PM

WED 5/06 **DJ'S MOSES AND WILL** 10PM

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WWW.ARGUSLOUNGE.COM

Ireland's 32 THE PUBLIC HOUSE

Full Bar, Great Grub, Pool, Darts, Big TVs, DJs, Live Bands, Happy Hour (4-7)

WED APR. 22 OPEN 2PM	ACOUSTIC SHOWCASE Solos, Duos and their Songs 9pm
THU APR. 23 OPEN 1PM	DAK'S OPEN MIC "The friendliest open mic in town" 8pm
FRI APR. 24 OPEN 1PM	CULLAN'S HOUNDS Celtic Rockers 10pm
SAT APR. 25 OPEN 12PM	BLACKKEYED DEMPSEYS Pogues Cover Band 10pm
SUN APR. 26 OPEN 1PM	WHO TOO Who tribute 7pm
MON APR. 27 OPEN 2PM	WHO WANTS TO PLAY MONDAYS? Contact Bar
TUE APR. 28 OPEN 2PM	RON THOMPSON Bluesman Renowned 9pm

ALL SHOWS FREE
www.myspace.com/irelands32
Geary at 3rd Ave • 415-386-6173

Make-Out Room

WEDNESDAY APRIL 29 7:30PM, \$6
ROMANE EVENT
THE ROMANE EVENT IS A MONTHLY COMEDY SHOW FEATURING THE BEST AND BRIGHTEST COMICS THE BAY AREA HAS TO OFFER.

STAY GOLD! 10:30PM \$3
COME OUT, COME OUT, WHERE EVER YOU ARE FOR HELLA QUEER DANCE JAMS. DJ'S PINK LIGHTNING, RAPID FIRE (SWEAT) AND SPECIAL GUESTS MONTHLY
THE LAST WEDNESDAY OF EVERY MONTH.

THURSDAY APRIL 30 7:30PM, \$10
DAVID DONDERO MIKAEL JORGENSEN
(WILCO, PRONTO)
OBO MARTIN

FRIDAY MAY 1 7:30PM, \$7
THE MUSIC LOVERS THE MINKS
(ALL-GIRL TRIBUTE TO THE KINKS)
EVERY FRIDAY AT 10PM \$5
"LOOSE JOINTS"
W/ **DJS THOM THUMP DAMON BELL & CENTIPEDE**
FUNK/SOUL/HIPHOP/ AFRO-BEAT/& MORE

SATURDAY MAY 2 7:30PM, \$7
FOMA (CD RELEASE SHOW)
SI, CLARO

EVERY SATURDAY AT 10PM, \$5
EL SUPERRITMO
WITH **ROGER MAS & EL KOOL KYLE**
CUMBIA/DANCEHALL/SALSA/HIP-HOP

SUNDAY MAY 3 7:30PM
HOMO A GO GO
FUNDRAISER DANCE PARTY
ICY LYLES (RAP DUE FROM LA)
DJ **BUS STATION JOHN • DJ SEX WAX**

MONDAY MAY 4
EVERY MONDAY AT 10PM NO COVER!
DIRTY NEEDLES
WITH **DJ E-WRECK**
AND LIVE MUSICAL GUESTS
PUNKSOULNEWWAVEDUBRAWBLUESREGGAE

TUESDAY MAY 5 NO COVER!
EVERY TUESDAY AT 9PM
LOST & FOUND
DEEP & SWEET 60'S SOUL 45'S
DJ'S LUCKY, PRIMO & FRIENDS

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Our "Home Grown" featured independent local artist chosen by the Amoeba Music Staff!
WE SUPPORT THE LOCAL MUSIC COMMUNITY!

HOME GROWN

ROCK N ROLL ADVENTURE KIDS
Hillbilly Psychosis

Rock N Roll Adventure Kids is like Hasil Adkins eating a cocaine hotdog.

6⁹⁸ CD

www.myspace.com/woohoo

CATCH THE ROCK N ROLL ADVENTURE KIDS LIVE!
At the Total Trash Music Festival, May 1-4 at Thee Parkside, The Knockout, and The Hemlock. Featuring The Spits, The Flakes, Thee Oh Sees, Nobunny and tons more!
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806 S. VAN NESS @ 19TH
415.824.1800

FRI. MAY 1ST **BERYL FINE BOOK OPENING PARTY**
D.J.'S CENTIPEDE/ LL COOL DJ/ CITIZEN TEN • 7PM FREE

SAT. MAY 2ND **THE RETURN OF MADAME MARISCHINO'S "HOUSE OF BURLESQUE"**
W/ **MISTRESS BLUE DIAMOND, LADY MONSTER, HONEY LAWLESS, RUBY WHITE, JOSIE STARR & RIFF DITTIES ORCHESTRA • 10PM ONLY \$5**

EVERY SUN **FREE B.B.Q. W/ CHUPA & DAMON 3-7PM EVERY SUN**

EVERY MON NIGHT **ICHI SUSHI HAPPY HOUR 6-9PM**

MON - FRI 4 - 2AM ★ SAT - SUN 2 - 2AM
HAPPY HOUR 4 - 7 MON - FRI
WHISKEY WED ★ PBR & SHOT \$5
SATELLITE RESTAURANT ★ WEIRD FISH
WWW.BENDERSBAR.COM

CRUDE
ONLY WEST COAST SHOW!

HELLSHOCK
ATTACK DISARM TAKEOVER
WARTORN **Acephalix**

924 GILMAN
MAY 1, 2009 • 7:30 DOORS

UPCOMING SHOWS

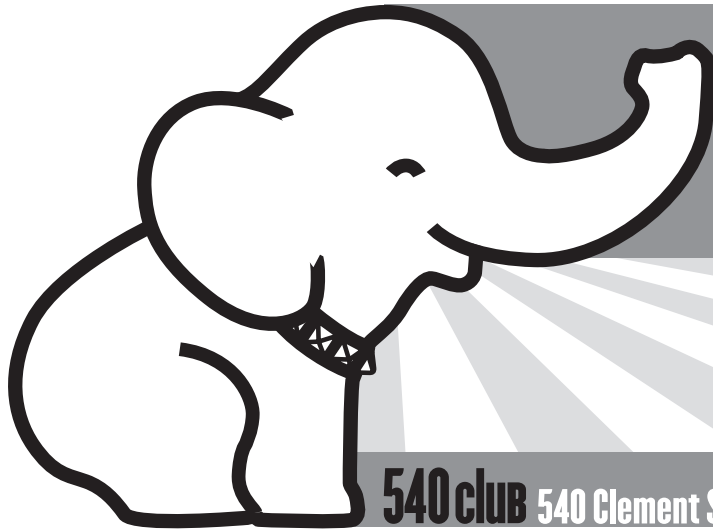
5.2.09: CONQUEST FOR DEATH, DEADFALL
ESKAPO, DANGERS, MORPHEME

5.8.09: COFFINS (Japan), STORMCROW
ALDEBARAN, ALARIC (ex-Dead & Gone)

5.9.09: NOBUNNY, RINGERS, RARAK
STREET EATERS, SHOTWELL

ZEROS
JUNE 26TH & 27TH
2 REUNION SHOWS!
WITH
JAVIER ESCOVEDO
ROBERT LOPEZ
HECTOR PENALOSA
BABA CHENELLE

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Happy hour 4-7 • **FREE INTERNET ACCESS**
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Dinner Thurs-Sat 5:30p-10p

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**First Green
Nightclub**

FRIDAY 5.1.09
MARQUES WYATT
(Deep-LA.com, Om Records)

SATURDAY 5.2.09
PAUL HEMMING
(Temple Music Group)

SUNDAY 5.3.09
AN-TEN-NAE
(Get Freaky)

SUNDAY 5.10.09
FELGUK
(Bug Eye Records, Plasmapool, Brazil)

TEMPLE
540 HOWARD ST.
SAN FRANCISCO
21+ 10PM-4AM
WWW.TEMPLSF.COM

**917 FOLSOM @ 5TH ST.
SAN FRANCISCO 415-974-1585**

WEDNESDAY APRIL 29TH
MOUNT VISCIOUS
PRIZE COUNTRY
KINDOM OF MAGIC
DOORS 8PM COVER \$7

THURSDAY APRIL 30TH
KNIGHTS OF THE NEW CRUSADE
MINDLESS THINGS
TEUTONICS
DOORS 8PM COVER \$7

FRIDAY MAY 1ST
SLOWFINGER
4 YEAR BENDER
TINY TELEVISION
PUNK ROCK N SCHLOCK KARAOKE
DOORS 9PM COVER \$7

SATURDAY MAY 2ND
THE LOIN'S MOUTH ISSUE RELEASE
THE JACK SAINTS
HASHISHIANS
LOOSE RIDERZ
BLACK MOON RITUAL
PUNK ROCK N SCHLOCK KARAOKE
DOORS 9PM COVER \$7

SUNDAY MAY 3RD
SAME SEX DICTATOR
FLOOD
THRIPS
DOORS 7PM COVER \$7

MONDAY MAY 4TH
MAINROOM MONDAYS
BIG STAGE KARAOKE W/ THE LOVELY EILEEN
DOORS 9ISH NO COVER

EVERY TUESDAY
SF STANDUP PRESENTS
OPEN MIC COMEDY
SIGNUP AT SFSTANDUP.COM
FROM 7-9 NO COVER

TUESDAY MAY 5TH
DRUNKEN MONKEY
WEAKLY DJ'S
SHOT SPECIALS
DOORS 9PM NO COVER

COMING SOON
5/6 ARISE, RISING PAIN
5/7 NEEDLES, DOPECHARGE
5/8 SHARK ATTACK
5/9 SOCIAL UNREST
5/15 MURDER JUNKIES, THE LEWD
5/16 45 GRAVE
5/22 SF POPFEST
5/23 DEKE DICKERSON, THE FLAKES

**HAPPY HOUR MONDAY - FRIDAY 4PM TO 7PM
21 AND OVER WWW.TICKETWEB.COM
MORE INFO: WWW.ANNIESSOCIALCLUB.COM**

club list

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ARGUS LOUNGE
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ASIASF
201 Ninth St
(415) 255-2742

ATLAS CAFE
3049 20th St
(415) 648-1047

ATMOSPHERE 3
447 Broadway
(415) 788-4623

BAMBUDDHA LOUNGE
601 Eddy
(415) 885-5088

BAOBAB
3388 19th St
(415) 643-3558

BAR ON CHURCH
198 Church
(415) 861-7499

BEAUTY BAR
2299 Mission
(415) 285-0323

BIMBO'S 365 CLUB
1025 Columbus
(415) 474-0365

BISCUITS AND BLUES
401 Mason
(415) 292-2583

BOLLYHOOD CAFE
3372 19th St
(415) 970-0362

BOOM BOOM ROOM
1601 Fillmore
(415) 673-8000

BOTTOM OF THE HILL
1233 17th St
(415) 621-4455

BROADWAY STUDIOS
435 Broadway
(415) 291-0333

BRUNO'S
2389 Mission
(415) 643-5200

CAFE COCOMO
650 Indiana
(415) 824-6910

CAFE DU NORD
2170 Market
(415) 861-5016

CAFE INTERNATIONAL
508 Haight
(415) 665-9915

CASANOVA LOUNGE
527 Valencia
(415) 863-9328

CAT CLUB
1190 Folsom
(415) 431-3332

CLUB DELUXE
1509 Haight
(415) 552-6949

CLUB 525
525 Howard
(415) 339-8686

CLUB SIX
60 Sixth St
(415) 863-1221

DALVA
3121 16th St
(415) 252-7740

DELIRIUM
3139 16th St
(415) 552-5525

DNA LOUNGE
375 11th St
(415) 626-1409

DOLORES PARK CAFE
501 Dolores
(414) 621-2936

DOUBLE DUTCH
3192 16th St
(415) 503-1670

EAGLE TAVERN
398 12th St
(415) 626-0880

EDINBURGH CASTLE PUB
950 Geary
(415) 885-4074

ELBO ROOM
647 Valencia
(415) 552-7788.

ELEMENT LOUNGE
1028 Geary
(415) 571-1362

ENDUP
401 Sixth St
(415) 357-0827

FILLMORE
1805 Geary
(415) 346-6000

540 CLUB
540 Clement
(415) 752-7276

FLUID ULTRA LOUNGE
662 Mission
(415) 615-6888

GLAS KAT
520 Fourth St
(415) 495-6626

GRAND BALLROOM
1300 Van Ness
(415) 673-5716

GRANT AND GREEN
1371 Grant
(415) 693-9565

GREAT AMERICAN MUSIC HALL
859 O'Farrell
(415) 885-0750

HEMLOCK TAVERN
1131 Polk
(415) 923-0923

HIFI
2125 Lombard
(415) 345-TONE

HOTEL UTAH SALOON
500 Fourth St
(415) 546-6300

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39 New Montgomery
(415) 495-5436

ICON ULTRA LOUNGE
1192 Folsom
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INDEPENDENT
628 Divisadero
(415) 771-1421

INFUSION LOUNGE
124 Ellis
(415) 421-8700

IRELAND'S 32
3920 Geary
(415) 386-6173

JOHNNY FOLEY'S
243 O'Farrell
(415) 954-0777

KIMO'S
1351 Polk
(415) 885-4535

KNOCKOUT
3223 Mission
(415) 550-6994

LASZLO
2526 Mission
(415) 401-0810

LEVENDE LOUNGE
1710 Mission
(415) 864-5585

LEXINGTON CLUB
3464 19th St
(415) 863-2052

LINGBA LOUNGE
1469 18th St
(415) 355-0001

LI PO LOUNGE
916 Grant
(415) 982-0072

MADRONE LOUNGE
500 Divisadero
(415) 241-0202

MAKE-OUT ROOM
3225 22nd St
(415) 647-2888

MEZZANINE
444 Jessie
(415) 625-8880

MIGHTY
119 Utah
(415) 626-7001

MILK
1840 Haight
(415) 387-6455

MISSION ROCK CAFE
817 Terry Francois
(415) 626-5355

MOJITO
1337 Grant
(415) 398-1120

NICKIE'S
466 Haight
(415) 255-0300

111 MINNA GALLERY
111 Minna
(415) 974-1719

PARADISE LOUNGE
1501 Folsom
(415) 252-5018

PARKSIDE
1600 17th St
(415) 252-1330

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Pier 23
(415) 362-5125

PLOUGH AND STARS
116 Clement
(415) 751-1122

POLENG LOUNGE
1751 Fulton
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1695 Polk
(415) 921-1695

RED POPPY ART HOUSE
2698 Folsom
(415) 826-2402

RETOX LOUNGE
628 20th St
(415) 626-7386

RICKSHAW STOP
155 Fell
(415) 861-2011

EL RINCON
2700 16th St
(415) 437-9240

EL RIO
3158 Mission
(415) 282-3325

RIPTIDE BAR
3639 Taraval
(415) 240-8360

ROCK-IT ROOM
406 Clement
(415) 387-6343

RUBY SKYE
420 Mason
(415) 693-0777

SAVANNA JAZZ
2937 Mission
(415) 285-3369

SHANGHAI 1930
133 Steuart
(415) 896-5600

SHINE DANCE LOUNGE
1337 Mission
(415) 255-1337

SKYLARK
3089 16th St
(415) 621-9294

SLIDE
430 Mason
(415) 421-1916

SLIM'S
333 11th St
(415) 255-0333

SOLUNA CAFE AND LOUNGE
272 McAllister
(415) 621-2200

SPACE 550
550 Barneveld
(415) 550-8286

STUD
399 Ninth St
(415) 252-7883

SUPPERCLUB
657 Harrison
(415) 348-0900

TEMPLE
540 Howard
(415) 978-9942

1015 FOLSOM
1015 Folsom
(415) 431-1200

330 RITCH
330 Ritch
(415) 541-9574

TOP OF THE MARK
Mark Hopkins
Intercontinental Hotel
1 Nob Hill
(415) 616-6916

TRIPLE CROWN
1760 Market
(415) 863-3516

TUNNEL TOP
601 Bush
(415) 986-8900

UNDERGROUND SF
424 Haight
(415) 864-7386

VELVET LOUNGE
443 Broadway
(415) 788-0228

WARFIELD
982 Market
(415) 775-7722

YOSHI'S SAN FRANCISCO
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(415) 655-5600

BAY AREA
ALBATROSS PUB
1822 San Pablo, Berk
(510) 843-2473

ANNA'S JAZZ ISLAND
2120 Allston Way, Berk
(510) 841-JAZZ

ASHKENAZ
1317 San Pablo, Berk
(510) 525-5054

BECKETT'S
2271 Shattuck, Berk
(510) 647-1790

BIG FOX THEATRE
2215 Broadway, Redwood City
(650) 369-4119

BLAKES
2367 Telegraph, Berk
(510) 848-0886

CAFE VAN KLEEF
1621 Telegraph, Oakl
(510) 763-7711

FOX THEATER
1807 Telegraph, Oakl
1-800-745-3000

FREIGHT AND SALVAGE COFFEE HOUSE
1111 Addison, Berk
(510) 548-1761

JAZZSCHOOL
2087 Addison, Berk
(510) 845-5373

JUPITER
2181 Shattuck, Berk
(510) THE-ROCK

LITTLE FOX THEATRE
2209 Broadway, Redwood City
(650) 369-4119

19 BROADWAY
17 Broadway, Fairfax
(415) 459-1091

924 GILMAN STREET PROJECT
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SFBG

“Dean Smith: thought forms 2003-2009” and “Dean Byington”

► **REVIEW** Call it the tumbling dice effect: dice keep appearing within Bay Area art this spring. First there was the gigantic 16-sided polygon by Brian Wasson at Ping Pong Gallery — a prediction device freed from its Magic Eight ball. Now viewers can roll with enigmas of a dice-centered video installation that is the most intriguing facet of Kent and Kevin Young’s “Jury Breaks DNA Deadlock” exhibition at Steven Wolf Gallery. They can also stare deep into a large-scale C-print of a many-sided die that doubles as a calendar in Matt Keegan’s show at Altman-Siegel Gallery, “Postcards & Calendars.” Yet the best invocation of chance and rolling dice takes place just out of sight — or does it? — in a knockout piece within Dean Smith’s “thought forms 2003-2009” at Gallery Paule Anglim. Smith’s 2005 colored-pencil drawing *thought form #11*, from 2005, was generated by repeatedly rolling a tetrahedron. Smith’s process renders an object — a meta-die — that is both two-dimensional and three-dimensional, and that ultimately collapses or blooms free from dimensionality. The piece’s shades of blue make this state of play a flirtation with the sublime.

The dice games mentioned above are something different from the clichéd forest animals and color-theory rainbows that invaded Bay Area art during stretches of the last decade, or the skulls that took over *Artforum* in the wake of Damien Hirst’s *For the Love of God* (2007) and Don Ed Hardy’s mass-production of tattoo imagery — they aren’t trendy gestures so much as chance manifestations. Smith’s *thought form #11* is one expression within a multiyear project that yields ever-changing graphite on paper works and video. The pieces at Paule Anglim span from 2003 to 2008 and evoke everything from space ships or outer space community outposts to totems and medieval devices, while never remaining stuck in specificity. They’re well-paired with a one-room, four-piece show by Dean Byington, whose oil-on-linen extensions of collage are a Beatrix Potter-meets-Brueghel-in-paradise hallucinatory delight. “Oh my god, this is all diamonds!” a young girl exclaimed upon looking closely at one of Byington’s works, which seem like minimalist experiments with color from a distance. Step in closer and you’ll discover endless mountains, forests, and quarries; caves with cute yet unsettlingly prison-like windows carved into their sides; stacks of stalagmites; and greenhouses that resemble giant Cartier eggs. Oh, and the occasional strange half-fox half-rodent. Be sure to say hi. (Johnny Ray Huston)

DEAN SMITH: THOUGHT FORMS 2003-09 and **DEAN BYINGTON** Through Sat/2.

Wed-Fri, 10 a.m.-5:30 p.m.; Sat, 10 a.m.-5 p.m. Gallery Paule Anglim, 14 Geary, SF. (415) 433-2710. www.gallerypauleanglim.com

Art listings are compiled by Johnny Ray Huston. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis). See Picks for information on how to submit items to the listings. For complete listings, go to sfbg.com.

MUSEUMS

Asian Art Museum 200 Larkin; 581-3500, www.asianart.org. Tues-Wed, Fri-Sun, 10am-5pm; Thurs, 10am-9pm. \$10 (\$5 Thurs after 5pm), \$7 seniors, \$6 for ages 12 to 17, free for 11 and under. **“Drama and Desire: Japanese Paintings From the Floating World.”** Collection of ukiyo-e paintings. Through Mon/4. **“The Dragon’s Gift: The Sacred Arts of Bhutan.”** Survey show with over 150 examples of Buddhist art. Through May 10. **“On Gold Mountain: Sculptures From the Sierra by Zhan Wang.”** Stainless steel sculptures. Through May 25. **“In a New Light: The Asian Art Museum Collection.”** Ongoing. **California Academy of Sciences** 55 Music Concourse Drive, Golden Gate Park; 379-8000. Mon-Sat, 9:30am-5pm; Sun, 11am-5pm. \$24.95 adults, \$19.95 for teens and seniors; \$14.95 for children ages 7 to 11, and free for children 6 and younger. **California Palace of the Legion of Honor** Lincoln Park (near 34th Ave and Clement); 750-3600. Tues-Sun, 9:30am-5pm. \$8, \$6 seniors, \$5 for ages 12 to 17, free for 10 and under (free Tues). **“Surrealism: Selections from the Reva and**

David Logan Collection of Illustrated Books.” Work by surrealist poets and artists. Ongoing. **Cartoon Art Museum** 655 Mission; CAR-TOON. Tues-Sun, 11am-5pm. \$6, \$4 students and seniors, \$2 for ages 6 to 12, free for five and under and members. **“The Art of Stan Sakai: Celebrating 25 Years of Usagi Yojimbo.”** Through July 5. **“Watchmen.”** Illustrations, sketches, and comic book pages by Dave Gibbons. Through July 19. **“The Brinkley Girls.”** Retrospective devoted to early 20th century illustrator Nell Brinkley. Through August 23. **Contemporary Jewish Museum** 736 Mission; www.thecjm.org. Mon-Tues, Fri-Sun, 11am-5:30pm; Thurs, 1-8pm. \$10, \$8 seniors and students, free for 12 and under and members. **“Jews on Vinyl: And You Shall Know Us By Our Trail of Vinyl.”** Through June 9. **“Chagall and the Artists of the Russian Jewish Theater.”** An exhibition of 200 works of art and ephemera. Through Sept 7. **“Being Jewish: A Bay Area Portrait.”** Ongoing. **De Young Museum** Golden Gate Park, 50 Hagiwara Tea Garden Drive (near Fulton and 10th Ave); 750-3600. Tues-Sun, 9:30am-5:15pm (Fri, 9:30am-8:45pm). \$10, \$7 seniors, \$6 for ages 13 to 17 and college students with ID (free first Tues). **“Warhol Live.”** Music-oriented Andy Warhol retrospective. Through May 17. **“The Monotypes of Richard Diebenkorn: A Recent Acquisition.”** A collection of 24 prints. Through May 24. **“Signs: Wordplay in Photography.”** Thematic survey. Through

June 14. **“The Fauna and Flora of the Pacific.”** Mural by Miguel Covarrubias. Ongoing. **Exploratorium** 3601 Lyon; 563-7337. Tues-Sun, 10am-5pm. \$14, \$11 students and seniors, \$9 youths, free for four and under.

GLBT Historical Society 657 Mission, room 300; 777-5455, www.glbthistory.org. Tues-Sat, 1-5pm. \$4, \$2 seniors and students. **“Polk Street: Lives in Transition.”** Through May 30.

Legion of Honor Lincoln Park, 34th Ave and Clement; 750-3600. Tues-Sun, 9:30am-5:15pm. \$20 adults, \$7 seniors, \$6 youths and students, free 12 and under. **“Artistic Luxury: Faberge, Tiffany, Lalique.”** Jewelry and decorative arts survey. Through May 31. **“Artists and Writers: Library Fellows Publications of the Whitney Museum of American Art, 1983-2000.”** Fine-press books. Through June 7. **“Waking Dreams: Max Klinger and the Symbolist Print.”** Retrospective of the German Symbolist artist. Through July 4.

Museum of Craft and Folk Art 51 Yerba Buena Lane; 227-4888, www.mocfa.org. Mon-Tues and Thurs-Fri, 11am-6pm; Sat-Sun, 11am-5pm. \$4-5. **“Inside/Outside.”** An exhibition of artist environments. Through May 24.

Museum of the African Diaspora 685 Mission; 358-7219, www.moadsf.org. Mon-Wed, Fri-Sat, 10am-6pm; Thurs, 10am-9pm; Sun, noon-5pm. \$10.

Randall Museum 199 Museum Way; 554-9600, www.randallmuseum.org. Tues-Sat, 10am-5pm. Free. **“Wild in the City.”** Interactive wildlife exhibition. Through November 28.

San Francisco Museum of Modern Art 151 Third St; 357-4000. Mon-Tues, Fri-Sun, 11am-5:45pm; Thurs, 10am-8:45pm. \$12.50, \$8 seniors, \$7 students, free for members and 12 and under (free first Tues; half price Thurs, 6-8:45pm). **“2008 SECA Art Award: Tauba Auerbach, Desiree Holman, Jordan Kantor, Trevor Paglen.”** Through May 10. **“Austere: Selections From the SFMOA Collection.”** Photography and architecture and design. Through July 7. **“Otí Aicher: Munchen 1972.”** Graphic design. Through July 7. **“Patterns of Speculation: J. Mayer H.”** German architectural studio. Through July 7. **“Art in the Atrium: Kerry James Marshall.”** Monumental murals. Ongoing.

San Francisco Museum of Performance and Design War Memorial Veterans Bldg, 401 Van Ness, fourth floor; 255-4800, www.sfpalm.org. Tues-Fri, 11am-5pm; Sat, 1-5pm. Free. **“Star Quality: The World of Noel Coward.”** Exhibition dedicated to the icon. Through August 29. **“Maestro: Photographic Portraits of Tom Zimberoff.”** Portraits of national and international conductors. Ongoing. **“150 Years of Dance in California.”** Ongoing. **“San Francisco in Song.”** Ongoing. **“San Francisco 1900: On Stage.”** Ongoing.

San Francisco Railway Museum 77 Steuart; 974-1978. Wed-Sun, 10am-6pm. Free. **“Take Me Out.”** Streetcar artifacts and vintage photos. Through Dec 31.

Yerba Buena Center for the Arts 701 Mission; 978-ARTS. Tues-Wed, Fri-Sun, noon-5pm; Thurs, noon-8pm. \$6, \$3 seniors, students, and youths, free for members (free first Tues). **“Under a Full Moon: 30 Years of Perpetual Indulgence.”** Show devoted to the Sisters of Perpetual Indulgence. Through June 28. **“Nick Cave: Meet Me at the Center of the Earth.”** Mixed media sculptural “soundsuits” by the rising Chicago dancer-turned-artist. Through July 5. **“Through Future Eyes: The Endurance of Humanity.”** Contemporary work by ten artists, including six Young Artists at Work curators. Through July 5.

BAY AREA

Cantor Arts Center Lomita and Museum, Stanford University, Stanford; (650) 723-4177. Wed, Fri-Sun, 11am-5pm; Thurs, 11am-8pm. **“Appellations to Antiquity.”** 19th and 20th century works from the museum collection. Through July 26. **“Pop to Present.”** Survey from the 1960s to the present. Through August 16. **“Contemporary Glass.”** Modern glass works. Ongoing. **“Rodin! The Complete Stanford Collection.”** Ongoing. **Judah L. Magnes Museum** 2911 Russell, Berk; (510) 549-6950. Mon-Wed, Sun, 11am-4pm. \$4, \$3 students and seniors. **“Ghosts.”** Video projection by Naomie Kremer. Through May 15. **“Memory Lab.”** Interactive installation allowing visitors to make family albums from their documents, photographs, and memories. Ongoing. **“Projections.”** Multimedia works from the museums archival, documentary, and experimental films. Ongoing. **Oakland Museum of California** 1000 Oak, Oak; (510) 238-2200. Wed-Sat, 10am-5pm (first Fri, 10am-9pm); Sun, noon-5pm. \$8, \$5 seniors and students (free second Sun). **“Future of Sequoias: Sustaining Parklands in the 21st Century.”**

Panoramic photos with commentary. Through August 23. **“Squeak Carnwath: Painting is No Ordinary Object.”** A solo exhibition dedicated to the Oakland artist. **“The Art and History of Early California.”** The story of California from the first inhabitants through the Gold Rush. Ongoing. **Peninsula Museum of Art** 10 Twin Pines, Twin Pines Park, Belmont; (650) 594-1577. Wed-Fri, noon-4pm; Sat-Sun, 1-4pm. **“Signs and Revelations.”** Group exhibition. Through June 14. **Phoebe A. Hearst Museum of Anthropology** UC Berkeley, 103 Kroeber Hall, room 3712, Bancroft and Bowditch, Berk; (510) 643-1193. Wed-Sat, 10am-4:30pm; Sun, noon-4pm. \$4, \$3 seniors, \$1 students, free for 12 and under. **“From the Maker’s Hand: Selections from the Permanent Collection.”** An exploration of human ingenuity found in living and historic cultures around the world. Ongoing. **San Jose Institute of Contemporary Art** 560 S First St, San Jose; (408) 283-8155, www.sjica.org. Tues-Wed, Fri, 10am-5pm; Thurs, 10am-8pm; Sat, noon-5pm. Free. **“It’s Not Us, It’s You.”** Rejection-themed art. Through June 20. **San Mateo County History Museum** 2200 Broadway, Redwood City; (650) 299-0104. Tues-Sun, 10am-4pm. \$2-4. **“Catch the Big Wave at Maverick’s.”** Exhibit devoted to the hallowed big wave location, including Waverider, an interactive game. Ongoing. **Sonoma Valley Museum of Art** 551 Broadway, Marin; (707) 939-7862. Wed-Sun, 11 am-5 pm. **“Sordid and Sacred: The Beggars in Rembrandt’s Etchings.”** Exhibition of 35 rare etchings by the Dutch master. Through June 7. **UC Berkeley Art Museum** 2626 Bancroft Way, Berk; (510) 642-0808. Wed-Sun, 11am-5pm. \$8 adults, \$5 seniors and young adults, free for members and 12 and under. **“Taking Refuge: Buddhist Art from the Land of White Clouds.”** Survey curated by Julia M. White. Through Sun/3. **“Matrix 227: Mario Garcia Torres.”** Conceptual work. Through May 17. **“Galaxy: A Hundred or So Stars Visible to the Naked Eye.”** Museum survey curated by Lawrence Rinder. Through August 30. **“Human Nature: Artists Respond to a Changing Planet.”** Collaborative exhibition. Through Sept. 27. **SFBG**



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stage

Dancers rehearse Anna Halprin's site-specific piece at Stern Grove. At right, Min Suk (Keone Young) and son Ralph (Jon Norman Schneider) find a lowest common denominator in *American Hwangap*.

PHOTO BY KEGAN MARLING; PHOTO BY DAVIDALLENSTUDIO.COM



In bloom

Anna Halprin's spirit of dance

By Rita Felciano
a&eletters@sfbg.com

Next time you plop in front of the TV because you're just too tired for anything else, remember the sociologists who tell us that the country is aging, and that we should plan for it. Landscape architect Lawrence Halprin and dancer-choreographer Anna Halprin may not be your average "senior" couple, but we could do worse than to admire the most recent gift that this long-lasting personal and professional relationship has given the Bay Area. At the very least, it should get us off the couch.

Lawrence Halprin is 92; Anna Halprin is 88. They have been married for 68 years. Both are still working. Their latest project is *Spirit of Place*, which Anna calls "something I wanted to do for Larry." Produced by Dancers' Group as part of National Dance Week, *Spirit* is an installation piece inspired by Larry's redesign of Stern Grove's amphitheater in San Francisco's fog belt. Reopened in 2006, it was built with massive blocks of granite — both honed and rough — imported from China. What used to look like a slightly disheveled excuse for a picnic area now exudes a sense of neolithic grandeur that is finely in tune with the columns of eucalyptus and redwood trees that stretch toward the light. It even includes a pyramid of boulders that accentuate vertical space. Larry wanted Stern Grove to become not just a venue for concerts, but a place for quiet meditation where, as Anna explains, "people can find themselves."

But Anna felt that, in addition to the human spirit, the human body needed to make its imprint on the park. She calls Stern Grove "the most secret place" in San Francisco; though it attracts thousands for its concerts, it is also "magical" during the week when "neighborhood people walk their dogs, a man tries to exercise his belly off, and lovers make out." To honor this treasure, she wanted to bring the internal and external and private and public worlds together.

As in many of her previous projects, Halprin worked with like-minded people who "could make their own prayer." A call went out for volunteers from which she assembled a group of 60 participants: professional dancers, community people, students, and members of the long-running Sea Ranch Collective. Since Stern Grove does not allow amplification, the use of music would be limited. "It doesn't matter," she explains. "We'll make our own sounds."

She also asked local dancers/choreographers Shinichi Iova-Koga and his wife Dana Iova-Koga to take an active part in the process because "I like what they are doing." Also, she continued, referring playfully to her age, "you never know what can happen, so I wanted to be sure that the work will not be put in jeopardy." Leonardo da Vinci's *Vitruvian Man* — a drawing that encases a human figure inside a circle and a square — served as *Spirit*'s basic blueprint. "But I don't want people to look only at the 'dance,'" she insists. "I want them to see the whole picture — the flying bird, the laughing child — because all of life is a dance." **SFBG**

SPIRIT OF PLACE

Sun/3, 11:30 a.m. and 2 p.m., free
Stern Grove, 19th Ave. at Sloat, SF
www.dancersgroup.org

HOME RUN: AMERICAN HWANGAP A WINNING HOMECOMING DRAMEDY

In *American Hwangap*, Lloyd Suh's charmingly witty and gently weebegone world premiere, *hwangap* — the momentous 60th birthday marking completion of the astrological life cycle in Korean tradition — is occasion for a fresh start for Min Suk (an irresistibly expansive Keone Young), a former engineer and disenchanted immigrant returning home to his Texas-raised Korean American family 15 years after abandoning them and fleeing back to the old country. Of course, it's not so easy to go home again.

Oldest son David (a razor-sharp Ryun Yu), the New York investment banker whose roiling inner turmoil takes the form of hilarious sangfroid, stays perpetually perched on the phone. Daughter Esther (a potent Angela Lin) vents her rage at her father soon after fetching him from the airport. Only youngest son Ralph (Jon Norman Schneider) seems suitably excited about the upcoming celebration, but then he's over 30 and still living like a preteen in his mother's basement. And while ex-wife Mary (a gracefully assured Jodi Long) musters a generous and forgiving mood, she is no longer the docile hausfrau Min Suk once knew. For his part, Min Suk remains determined to somehow win back their affection, persevering with sharp-witted good nature and newfound humility, even as it leads him literally up the backyard tree.

Magic Theatre and new artistic director Loretta Greco hit this one out of the park. Suh's *American Hwangap* is a fresh, heartfelt and very funny family drama whose Shepard-esque themes and setting come underscored by passing slide-guitar licks and Erik Flatmo's delicately whimsical scenic design, which gives just the right lift to the comically bent realism in director Trip Cullman's production. **(Robert Avila)**

AMERICAN HWANGAP

Wed/29-Sat/2, 8 p.m.; Sun/3, 2:30 and 7 p.m., \$45-\$75
Magic Theatre, Fort Mason Center, Marina at Laguna, SF
(415) 441-8822

STAGE



PHOTO BY LOIS GREENFIELD

Paul Taylor Dance Company

► **PREVIEW** Let's send a libation or some other such thing in the direction of Terpsichore — the muse of dance — because Paul Taylor Dance Company is back. For five consecutive years, we've had an opportunity to gain a perspective on Taylor's 50-plus years of dance-making. Then the money ran out. Thankfully San Francisco Performances found a way to have these remarkable dancers return with another set of three different Taylor programs. The earliest, the very dark *Scudorama*, which was thought to be lost, dates back to 1963. The most recent, *Beloved Renegade*, inspired by Walt Whitman and Francis Poulenc, premiered in February of this year. Taylor is sometimes considered old-fashioned because early in his career he abandoned self-conscious formal experimentations in favor of honing his pieces — the way a jeweler does when he polishes a diamond in order to bring out its many facets. In Taylor inspiration is wedded to musicality and craft. He also happens to be a sardonic observer of our foibles and vices. And when he strikes — hypocrisy is a favorite topic — he cuts to the bone. Few choreographers have made work which can be so joyously celebratory in one piece — both *Esplanade* (1975) and *Arden Court* (1981) are in the line-up — and so mordantly corrosive in the next that it leaves you shivering. **(Rita Felciano)**

PAUL TAYLOR DANCE COMPANY Wed/29-Sat/2,

8 p.m.; Sun/3, 2 p.m., \$32-\$49. Novellus Theater, Yerba Buena Center for the Arts, 700 Howard, SF. (415) 392-2545, www.performances.org

Stage listings are compiled by Molly Freedenberg. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at lists@sfbg.com. For further information on how to submit items for the listings, see Picks. For the complete listings, go to www.sfbg.com.

THEATER

OPENING

Candide, or Optimism NOHspace, 2840 Mariposa; (800) 838-3006, theatreofyugen.org. \$20-60. Opens Thurs/30, 8pm. Runs Thurs-Sat, 8pm. Also Industry Night, May 18. Through May 23. Theatre of Yugen continues adapting contemporary master works and unusual subjects with this Kyogen-style adaptation of Voltaire's classic.

The In Betweens EXIT Stage Left, 156 Eddy; . Previews Thurs/30, 8pm. Opens Fri/1, 8pm. Runs Thurs-Sat, 8pm, through May 30. Dark Porch Theatre presents the world-premiere of Margery Fairchild's witty, wacky comedy.

Kamikaze Heart BRAVA! Theater, 2781 24th St.; 665-2276, city-circus.org. \$14-25. Opens Fri/1, 8pm. Runs Fri, 8pm; Sat, 4 and 8pm; Sun, 4pm. Through May 31. Acrosports presents this visually stunning urban fairy tale written by Tim Barksy for City Circus and performed by dance and circus artists.

Shakespeare: The Musical SF Playhouse, Stage 2, 533 Sutter; 869-5384, \$10-20. Opens Thurs/30, 8pm. Runs Thurs-Fri, 8pm;

Sat, 3 and 8pm (No 8pm show May 9). Through May 29. Un-Scripted Theater Company presents new improvised musicals in the style of the bard, with Shakespearean acting and modern-day music.

Stale Magnolias Glama-Rama Hair Salon, 417 South Van Ness. 861-GLAM, glamarama.com. \$15-20. Opens Sat/2, 8pm. Runs Sat-Sun, 8pm (except May 31), through June 14. Foul Play Productions presents award-winning playwright Sean Owens' comedy paying loving homage to America's '80s romance with tortured, strong Southern women.

ONGOING

American Hwangap Magic Theatre, Bldg D, Fort Mason Center, Marina at Laguna; 441-8822. \$45-75. Wed/29-Sat/2, 8pm; Sun/3, 2:30 and 7pm. Magic Theatre performs Lloyd Suh's story of a Korean immigrant who returns to the US on his 60th birthday to reunite with the family he'd abandoned 15 years before.

Audacious Artifacts: Parisian Grand Guignol Hypnodrome, 575 10th St.; 1-800-838-3006, www.brownpapertickets.com. \$15-69. Thurs-Sat, 8pm, through Sat/2. Fri-Sat, 8pm, Sat/2-May 16. Over the years the Thrillpeddlers have dabbled in the diabolic on many levels — from the creepy sci-fi inspired vignette *A Slight Tingling* to the elementally claustrophobic terror of *Orgy in the Lighthouse*. This spring's lineup of old Parisian Grand Guignol goodies gleefully exploits an array of human phobias old and new. (Gluckstern)

Baptized to the Bone New Conservatory Theatre Center, 25 Van Ness; 861-8972. \$22-40. Wed/29-Sat/2, 8pm; Sun/3, 2pm. NCTC performs Dave Johnson's dark comedy about scammers in a small Southern town.

The Floating Lightbulb Traveling Jewish Theatre, 470 Florida; 292-1233. \$15-45. Thurs-Sat, 8pm; Sun, 2pm. Through May 24. Traveling Jewish Theater winds up a notable 30th season with this boisterous, thoroughly charming production of Woody Allen's 1981 family drama. Its title comes from the central magic trick wielded by stuttering adolescent and semi-shut-in Paul (a compelling Ben Freeman), who escapes from the too real world around him with an obsessive devotion to the magician's craft. It's a sweet, slightly acerbic autobiographical tale

brimming with that nostalgia for a certain time and place imbuing many of Allen's films—namely 1940s Brooklyn—although the play amounts to a modest if skillful effort alongside his best cinematic work. It's more Radio Days than Annie Hall. And while the play lacks the depth of feeling or thematic sophistication offered in TJT's excellent recent production of David Margulies' *The Model Apartment*, the shabby downwardly mobile lower-middle-class home of Jewish American parents and fracturing couple Max (a dependably solid Andrew Hurteau) and Enid (a splendid Ellen Ratner) still gets one's attention, laughter and respect. It helps that this is a beautifully adept staging, helmed by distinguished Bay Area actor Nancy Carlin, whose wonderful cast—including John Murphy as Paul's confident if somewhat rash kid brother, and an excellent Rolf Saxon as unexpected spark to jilted Enid's flickering romantic life—has no trouble negotiating the play's line between comedy, desperation, creeping despair and dreamy, hope-filled wonder. (Avila)

The Homecoming Phoenix Theatre, 414 Mason, Ste 601; 1-800-838-3006. \$30. Thurs/30-Sat/2, 8pm. Home sweet hell, North London, circa 1964, the year the late Harold Pinter penned this still fragrant, hilarious, and terrifyingly creepy vision of the family hearth—in this case a household of grown men. (Avila)

The Love Song of J. Robert Oppenheimer Custom Made Theatre Company, 965 Mission; 1-800-838-3006. \$15-25. Thurs/30-Sat/2, 8pm. After a light but firm hand on Albee's *A Delicate Balance*, Custom Made Theatre fumbles this one, dropping a bomb about the A Bomb with director Brian Katz's Bay Area premiere of Carson Kreitzer's 2003 play. (Avila)

Magic Forest Farm Marin Theatre Company, 397 Miller, Mill Valley; (415) 388-5208. \$10-36. Wed, 7:30pm; Thurs-Sat, 8pm; Sun, 5pm. Through May 17. MTC presents the world premier of Zayd Dohrn's award-winning play about life on a Northern California commune.

Not a Genuine Black Man The Marsh, 1062 Valencia; 1-800-838-3006, www.themarsh.org.

\$20-50. Fri/1, 8pm; Sat/2, 5pm. Brian Copeland returns with his long-running solo show.

Rabbi Sam The Marsh, 1062 Valencia; 1-800-838-3006, www.themarsh.org. \$18. Thurs, 8pm. Sat, 8pm through May 9. Sat, 5pm, starting May 16. Sun, 7pm. Through June 7. Charlie Varon offers a new solo play about a rabbi who wants to reinvent American Judaism.

ShortLived 2.0 Studio 250, Off-Market Theater, 965 Mission; www.pianofight.com. \$20. Fri-Sat, 8pm. Through June 27. PianoFight presents this playwrighting competition for writers and theater groups; top prize -- decided by audience scorecards -- is a month-long run of a full-length production.

Thom Pain (based on nothing) Cutting Ball Theater, Exit Theater, 277 Taylor; 1-800-838-3006, cuttingball.com. \$15-30. Thurs-Sat, 8pm; Sun, 5pm. Through May 9. Will Eno's *Thom Pain (based on nothing)* is an aggressively funny, coolly insouciant piece of theater terrorism now up in a laser-focused, captivating production from Cutting Ball Theater. (Avila)

DANCE

Push Dance Company ODC Commons, 351 Shotwell; 863-9834. \$10-25. Sat-Sun, 8pm. Push Dance Company partners with 3rd Street Youth Center and Clinic to present a new work by Raissa Simpson.

PERFORMANCE

"BATS goes to Broadway" Bayfront Theater at Fort Mason, B350 Fort Mason; 474-6776. Fri-Sat, 8pm. May 1-30. \$15-18. BATS Improv pays homage to the stage with a changing program of Broadway-related themes.

"The Road to Playland and Back" Royce Gallery, 2901 Mariposa; 407-3704. Fri-Sat, 8pm. Free. This art and musical theater preview, featuring a sculpture of Playland's iconic Laffing Sal by Tom Kennedy and friends, will be dedicated to the late San Francisco artist. **SFBG**

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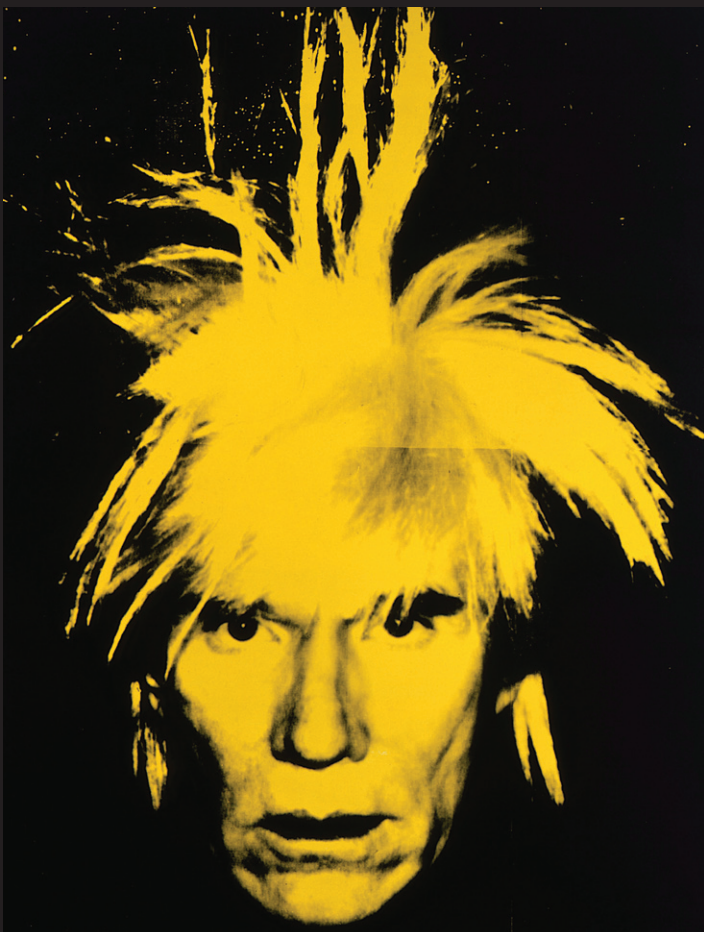
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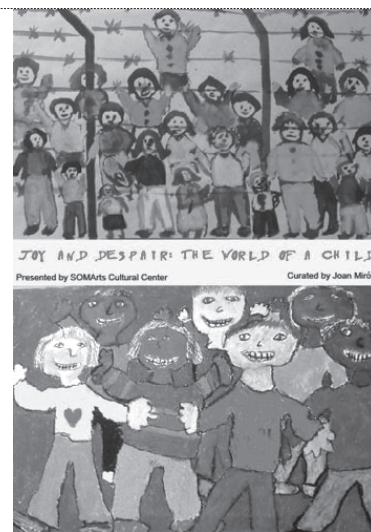
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Vagaboom! Fun(d)raiser

» PREVIEW Some of my favorite memories of elementary school are due to arts programming: watching singing science duo Janet and Judy or a traveling theater troupe act out *The Jabberwocky* in the round; playing flute in the band and dancing to Broadway hits in our annual musical; studying — and then making my own versions of — pointillist, Impressionist, and landscape artwork. Who would I be if I'd never learned to read music? To appreciate silent theater? To identify Georgia O'Keeffe? And what will the world be like in the future if today's kids don't learn to explore their creativity? The artists and activists behind Vagaboom! hope we never have to answer that question. The group of acrobats, musicians, actors, and artists — including Del Arte graduate Martina Oskarsson, Cirque Destino cofounder Marina Karadjieva, and Think13 visionary Dee Kennedy — have pooled their resources and channeled their individual expert training into creating a nonprofit that brings arts programs to kids, particularly those least likely to be exposed to art and music. Lucky for us, we adults will get a taste of what Vagaboom! does at its May 2 fundraiser. The action-packed event features music by Think 13, Cohen, Scattershot Theory, and DJ Centipede; dance performances; acrobatics; and scenes from the experimental theater piece *Simple Matters*. Sure beats math class ... **(Molly Freedenberg)**



Vagaboom! Fun(d)raiser Sat/2, 8pm. \$10-\$20. SomArts, 934 Brannan, SF

www.vagaboom.org

Events listings are compiled by Paula Connelly. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 29

HIVision Forum: "Is HIV Treatment HIV Prevention?" Women's Building, 3543 18th St., SF; www.sfaf.org. 5:30pm, free. A conversation on the science and controversies around using antiviral treatment to prevent HIV transmission.

BAY AREA WritersCorps at June Jordan's Poetry for the People UC Berkeley, Lipman Room, 8th floor, Barrows Hall, Berk; www.sfartscommision.org. 7pm, free. A dynamic evening of spoken word.

THURSDAY 30

Philip Geffer Lecture and Booksigning SF Camerawork, 2nd floor, 657 Mission, SF; (415) 512-2020. 7pm, free. Celebrate the release of the new and highly anticipated Aperture publication, *Photography After Frank*.

FRIDAY 1

Anarchist Mayday Picnic Dolores Park, near black and red flags, SF. 4pm, free. Bring food and beverages to share and celebrate International Workers' Day with your fellow anarchists.

Michael J. Fox in conversation with Michael Pollan Herbst Theatre, 401 Van Ness, SF; (415) 392-4400. 8pm, \$20-100. Fox will talk with his brother-in-law, Pollan, about his new memoir, *Always Looking Up: The Adventures of an Incurable Optimist*, chronicling the last decade of his life.

Neighborhood Free Days at Cal Academy California Academy of Sciences, 55 Music Concourse, SF; (415) 379-8000. Fri-Sat 9:30am-5pm, Sun 11am-5pm. The first weekend of the neighborhood free days at Cal Academy starts with free admission for residents of area code 94110.

BAY AREA Dancing Under the Stars: Salsa Jack London Square, Oak; (510) 645-9292. Free outdoor dance lessons from the expert staff of Oakland's Linden Street Dance Studio.

KPFA on Workers Day Berkeley Fellowship Unitarian Universalist Hall, 1924 Cedar, Berk; (510) 848-4124. Celebrate 60 years of conscientious objecting with the first listener-sponsored radio station.

SATURDAY 2

Bay Area Brain Tumor Walk Speedway Meadow, Golden Gate Park, 299 Transverse, SF; 1-866-455-3214. 10am, \$25-50. Fundraising walk and community day to support brain tumor research.

Cinco d Mayo Dolores Park, Dolores between 18th and 20th St., SF; (415) 647-1533. 10am, free. Music, kid's activities, entertainment, food and arts and crafts.

Garage Sale and Open House SF Center for the Book, 300 De Haro, SF; (415) 565-0545. 10am, free. Check out the Center's letterpress and bookbinding studios and browse sale items like letterpress paraphernalia, bookcloth, metal type, and more.

Spring Plant Sale San Francisco County Fair Building, Botanical Garden, Golden Gate Park, SF; (415) 661-1316. 10am, free. Featuring drought tolerant plants and food plants for Bay Area vegetable gardens.

Yerba Buena Neighborhood Art Gallery Walk SOMA, see website for participating galleries, www.yerbabuena.org/gallerywalk, SF; (415) 541-0312. 1pm, free. Fourteen galleries join together to celebrate the area's diverse artistic offerings.

BAY AREA

Urban Farming Basics: Grow your own food Ecology Center, 2530 San Pablo, Berk; (510) 548-2220 x239. 2pm, \$15. Learn the best growing methods and practices from productive Bay Area vegetable gardening with experts.

SUNDAY 3

Art in the Alley Kerouac Alley, Columbus and Broadway, SF; Vesuvio (415) 362-3370. Noon, free. Honoring the spirit of North Beach with local and regional artists and live jazz with the Alt Tal Jazz Trio.

Norman Solomon: Obama, the First 100 Days Unitarian-Universalist Center, 1187 Franklin, SF; (415) 776-4580. 9:30am, \$3 for light breakfast. Noted media critic and anti-war activist gives his take on Obama's first 100 days. **SFBG**

food + drink

Za Zang Korean Noodle offers a nice change from the more usual Korean barbecue, with housemade noodles served in gigantic hemispherical bowls, and often sauced with various versions of a spicy black-bean paste. | GUARDIAN PHOTOS BY RORY MCNAMARA



The world is made of noodles

By Paul Reidinger
paulr@sfbg.com

The words “Korean” and “barbecue” might never be woven into an eternal golden braid to compare with Gödel, Escher, and Bach, but they are definitely interwoven, perhaps even fused. When you say you want Korean food, you almost certainly will be understood to mean the kind served at the barbecue joints that line Geary Boulevard in the blocks just east of Park Presidio. These meals begin with a bounty of small dishes — pickled vegetables, bean sprouts, and so forth — before culminating in some kind of meat course in which you do your own grilling on the hibachi in the middle of your table.

There’s nothing wrong with this drill, but if you’re looking for something different yet still want Korean — and don’t want to go upmarket at Namu — what do you do? Why, you go to Za Zang Korean Noodle, of course, which, despite a name that sounds like one of the sounds written out on the old *Batman* television series when the bad guys were getting it (like *biff!* *bam!* *boom!* and *pow!*), is a nifty Korean noodle house on an almost invisible stretch of Geary between Divisadero and the Masonic underpass.

Yellow (almost gold!) is a theme here. The restaurant inside is largely done in tones of this cheerful color, and the pickled radishes on their complimentary plate are as pure an example of the hue as I’ve seen outside a box of Crayola crayons. They are like slices of the summer sun as depicted in a grade-school child’s drawing. They’re also mild — though tasty — and in this sense are something of a rarity on a menu otherwise laden with spice-charged possibilities. Perhaps their lone companion in mild-manneredness is the platter of boiled potstickers (\$7.55 for a dozen); the cloud-shaped flour pouches have a softness I associate with shumai or other dim sum and are filled with gingery minced pork and chopped scallions. (You can also get them deep-fried, which brings a vegetarian option and a choice of head-counts, either four or eight.)

The noodle courses are, first, big. Just immense, easily enough for two people even if they’re hungry. The noodles themselves are housemade and resemble fresh spaghetti. They turn up in both the soupy dishes (zam pong, udon) and the un-soupy ones. In the second category, I found the spicy gan za zang (\$8.95) to be unusually satisfying: a hemispherical bowl the size of a halved cante-loupe, filled with noodles and sliv-

ered scallions, and a second bowl, smaller and shallower, filled with diced beef and vegetable (mostly eggplant, I guessed) in a thick black-bean, or za zang, sauce. (Hence the restaurant’s name.) Our server’s somewhat garbled advice, as I understood it, was to spoon the beef mixture gradually over the noodles. I did so and was happy, although I also took the occasional spoonful of the beef sauce neat and was just as happy with its dark, slightly fruity heat.

Black-bean paste figures in many of the non-soups, with the main variable being protein: seafood and pork are also offered, there is a flesh-free version, and the beef can be had in non-spicy guise. The wonderful noodles, meanwhile, figure in soups and non-soups alike. And vegetarians will note that all the soups are made with beef broth. This is bad for vegetarianism but good for flavor.

You are unlikely ever to find a more flavorful soup than zam pong (\$7.95), which is like a bouillabaisse, only much, much livelier. The beef broth is charged with garlic and red chilis and is absolutely swimming with calamari tentacles, clams, shrimp (still dressed in their shells, making them tastier but a drag to eat), and slivers of onions and green bell peppers. Rice instead of noodles?

That’s zam pong bap (\$8.95). Udon, the other soup offering, is Japanese in origin and is neither spicy nor available with rice.

The cars hurtling along Geary are terrifying, like jets speeding down a runway en route to the great beyond, but in the slipstream of all that traffic, one can find surprisingly easy parking. The restaurant’s human traffic, meantime, is of the cheerful neighborhood sort: families, young couples, take-out loiterers, perhaps an oddball wearing a woolen beanie even on an eerily warm evening. At dinnertime I would skip the tall glass of complimentary warm tea the server brings. Too tall, too hot, too stimulating — or, as John Madden used to say, *boom!* **SFBG**

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The body count

By L.E. Leone

> le_chicken_farmer@yahoo.com

I pushed a peanut shell through a hole in the tabletop.



We were outside, upstairs, on a wrap-around deck and the left side of me was getting burnt. The right side of him.

Hot day ...

There were boats. Water. There was a view of the Oakland skyline.

"I had my first lesbian lover," I said, to get his attention. I was tired of talking about snowboarding and soccer, sports, his and hers. I was ready for some he-said-she-said, the good stuff.

"Really?" he said, with the big smile with the perfect teeth.

Our beers were half-empty, the peanut basket half-full. I told my story, watching his face, pushing peanut shells through the many holes in the iron tabletop. I thought they were scattering on the floor below, on the deck, but in fact they were piling up on my skirt.

He dates a lesbian. His name is Ratatat and he has black hair and thick, black, old-fashionable glasses, an Asian Woody Allen or Elvis Costello, only a lot younger than both of them, put together.

He also dates me. Although ... as our dates get funner, they get farther apart. And we talk more about who else we're seeing ... Which is fine. Really.

No. Really, I have a bad attitude about polyamorousness. Polyamorless, I call it. Luckily, my bad attitude is in this case trumped by a really very good attitude about the nature of reality. The nature of reality is that it is real. It's what's for dinner. No. It's what we are left with *after* dinner, the bones, dirty dishes, and in some cases, indigestion.

I have started a kind of a museum of Things Guys Left At My Place Because They Leave In Such A Hurry. See? I'm a realist. In lieu of the return visit, let alone flowers, let alone love, I smoke the rest of their cigarettes and wear their big stinky shirts like a nightie in the morning, with my coffee. It's a cool twist on cross-dressing, and I love it. I love the smell. I love the way guy-grade cotton feels against my bare skin. One man left a pair of sunglasses and I wore them and loved the way the world was.

But how can I explain all this

to Ratatat, who treats me truly like a friend? Who leaves nothing and *does* come back, who picked me a flower one time ...

I can't! So I gave him the fantasy, the body count, instead: one woman, one man, since last we met. And he gave me his. The ongoing lesbian. A cute girl upstairs. Somebody else ...

Besides peanuts, which are on and all over the house, we split an appetizer with our beers: Quinn's signature, a halved tomato dressed with pesto and piled with shrimp. Perfect for the hot day, a midafternoon snack, and the bayside setting. Place used to be an actual light-house! Now it's a split level, split-themed restaurant, yacht club style downstairs, peanut-littered pub up.

And there really was a pirate sitting near the door when we left, after only one beer apiece. Anyway, he was a salty old-timer with a parrot on his shoulder.

After we walked past him I turned to Ratatat and said, "That guy works for me."

Because he did. I'm a fiction writer.

I gave Ratatat and his flat-tired bicycle a ride home and a hug, then went to be with the children. Then went to be with the chicken. Cakey, who I had successfully cured of broodiness by bringing her to the woods and basically traumatizing her. As I write this, she is kicking leaves and looking for bugs right next to me, a healthy, happy, and functional member of society.

Well, what's good for the chicken ...

I will get on an airplane, which is the scariest thought I can think of. My passport application is all filled out. I forget how long it takes but I got a packet of alphabet pasta in the mail yesterday. While I'm waiting I will nitpick these A's, B's and C's into top-secret international love letters, then eat the evidence. **SFBG**

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film

Nick Rosen kneels (with guru Shyamdas, standing) on the banks of India's Yamuna River as part of his yoga boot camp in *Enlighten Up!* At right, photographer Mary Ellen Mark comes to town to deliver the San Francisco International Film Festival's State of Cinema address.

PHOTOS BY JONATHON HEXNER



Pretzeled logic

Filmmaker overshadows subject in *Enlighten Up!*

By Dennis Harvey
a&eletters@sfbg.com

Ever since Michael Moore first attempted to meld Woody Allen and Ralph Nader, and Morgan Spurlock made himself the genially comic-lite host of an experiment in culinary consumerism, more and more documentarians have been tempted to star in their own movies. This is dangerous terrain, given that whenever one introduces the Element of Me into examination of a larger issue, Me tends to hog the spotlight. Even in certain films where the filmmaker's own scarring formative experiences with mental illness (2003's *Tarnation*) and so forth are the subject, there are often worrying overtones of narcissism, selectivity, and pursued melodrama. When documentarians are their own casting couch, what often really gets fucked is the unalloyed truth.

On the surface, Kate Churchill's *Enlighten Up!* appears to squirrel around that trap. After all, she found a stand-in to occupy the center stage one senses an itchiness to claim for herself. He's new to the film's milieu and theme, so its narrative can become his process of discovering what she apparently already knows and would like to share. Meet Nick Rosen, an athletic, attractive New Yorker. A sometime investigative journalist on ambiguous leave from that

or any other employment, he has the time and willingness to find out how "yoga can transform anyone physically and spiritually."

Trouble is, Churchill *insists* that he "transform" — and Rosen resists. Or rather, he just doesn't "get it," doing pretty damn well by the asanas (poses) yet admitting early on that "spiritual awakening is a concept I cannot even relate to." He'd rather check out the dateable hot chicks nearly every class is packed with — and when he demands one off-camera night after months of celibacy for cinema's sake, Churchill seems more pissed off than is seemly. (She doesn't speak to him for two days.)

This is the stuff of *Seinfeld*-ish comedy. She seeks higher consciousness! He, pressure application to lower parts! But Churchill is fundamentally humorless — you can tell by the way she inserts "humor" with cutesy sound-effects. Her frustration at Rosen's inability to "progress" as expected feels hypocritical because she doesn't reveal the intricacies of her own progress. "The purest, most peaceful moments of my life have happened on my yoga mat" she notes. But just what it's done for her — or why she needed it to — is left unaddressed. She finally vents, "I'm really sick of yoga," allowing that the project began with the hope that if she could "make someone else change, then maybe I would too." A pro-

vocative admission. Which is then dropped like a hot potato.

Of course pragmatist Rosen sorta flunks his yoga journey, fine-tuning his torso while remaining averse to "charismatic personalities" and "supernatural ideas." How could he not, when Churchill shops him through a bewildering catch-all array of disciplines, faiths, and techniques variably yoga-esque: Ishta, Bikram, Kundalini, contortionism, numerology, even "laughing therapy." Class instructors, students, and gurus offer evaluations both contradictory and redundant; the filmmaker seldom lets them get more than a sound bite in. Briefly she seems about to address the ethics of commercialization in a 5,000-year-old tradition turned multibillion dollar industry, then kinda forgets to. (See 2006's superior doc *Yoga, Inc.*)

Finally, struggling to put a happy spin on a process that didn't go as planned but that she won't admit was really about herself all along, Churchill exhales "Nick was right — yoga has no simple definition, and that's the beauty of it!" This is one tricky pose to sustain, the Self-Canceling Handstand with Delusional Lotus Smile. Perhaps the real lesson to be learned from *Enlighten Up!* is that if you're making someone else walk the plank — er, spiritual path — at swordpoint, your own consciousness is the one that really needs lifting. **SFBG**

ENLIGHTEN UP! opens Fri/1 in Bay Area theaters.

REEL TALK

At last year's San Francisco International Film Festival, in his State of Cinema address, *Wired* cofounder Kevin Kelly spoke of a media landscape inundated with screens, in which you're as likely to watch a movie on your PDA, or even a grocery checkout screen, as you are in a theater. The message was clear: the way in which we create and consume films is changing. To some extent, we have been living in this brave new world for some time, so SFIFF's choice of photographer Mary Ellen Mark to deliver this year's State of Cinema address carries with it an implicit nostalgia for cinema's old world. Mark, who has frequently turned her camera on marginal subjects — Indian prostitutes, homeless American teens, circus performers — has also periodically worked as an on-set photographer over her four decade career, capturing moments of behind the scene candor on the sets of directors such as François Truffaut, Federico Fellini, Milos Forman, Tim Burton, and Francis Ford Coppola. The images, collected last year in *Seen Behind the Scene: Forty Years of Photographing on Set* (Phaidon), present Mark as an anti-Annie Liebovitz. She manages to catch her subjects unaware — as with the hilarious image of Dustin Hoffman making faces behind a quite serious Sir Laurence Olivier between takes on 1976's *Marathon Man*. Others — among them Marlon Brando caught with a bug resting on his bald pate on the set of 1979's *Apocalypse Now* — seem to square off with the camera. Incidentally, two of this year's major SFIFF honors are going to Coppola and fellow child of the '60s Robert Redford, so there's a bit of a love fest for the era going on at this year's fest. Undoubtedly Mark has as many fascinating stories as she does compelling images, but hopefully her talk won't just be a stroll down memory lane. **(Matt Sussman)**

"STATE OF CINEMA ADDRESS BY MARY ELLEN MARK"

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Beam down to the Lookout Bar to join Guardian celebrity blogger Pollo del Mar, as well as Bebe Sweetbriar, for their award-winning trivia event, BRAIN FARTS on Wednesday, April 29th @ 7:30pm!

Enjoy delicious themed cocktails, and compete for prizes including screening passes to the May 6th special screening of the new movie!

Event-participation required for prizing; Brain Farts rules and restrictions may apply; details at venue on day of event. 21 and over only. Lookout Bar is located at 3600 16th St at Market/Noe, San Francisco.

Come dressed as your favorite galactic creature for extra STAR TREK prizing! Best costume gets reserved seats at the advance screening!

Special screening is taking place on Wednesday, May 6th in San Francisco. PLEASE NOTE THAT THE THEATRE IS OVERBOOKED TO ENSURE A FULL HOUSE. SEATING IS ON A FIRST COME, FIRST SERVE BASIS, AND IS NOT GUARANTEED. All federal, state and local regulations apply. A recipient of prizes assumes any and all risks related to use of prizes, and accepts any restrictions required by prizes provider. Paramount Pictures, SF Bay Guardian, Lookout, Terry Hines & Associates and their affiliates accept no responsibility or liability in connection with any loss or accident incurred in connection with use of a prize. Prizes cannot be exchanged, transferred or redeemed for cash, in whole or in part. We are not responsible if, for any reason, winner is unable to use his/her prizes in whole or in part. Not responsible for lost, delayed or misdirected entries. All federal and local taxes are the responsibility of the winner. Void where prohibited by law.

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American Violet

» **REVIEW** Lawyer movies can be really entertaining. Tim Disney’s *American Violet* certainly is. I was sucked in from minute one. Based on true events, it’s the story of Dee Roberts (an awesome performance by Nicole Beharie), a single mother with four little girls living in the projects of a small Texas town. In these particular projects, there are frequent drug raids. The law states that a single informant’s testimony justifies an indictment — and Dee is wrongfully accused. ACLU lawyer David Cohen (a brilliant Tim Blake Nelson), believes Dee’s community is being harassed because residents are black, although the theory is very difficult to prove. The district attorney Calvin Beckett (a sadistic Michael O’Keefe) is tough, and he likes plea bargains. David, Dee, and do-the-right-thing local lawyer Sam Conroy (the great Will Patton) challenge Beckett. *American Violet* is not only an interesting story, it’s based on a true one. You can’t help rooting for Dee and hoping that justice will prevail. **(Natalie Gregory)**

AMERICAN VIOLET opens Fri/1 in Bay Area theaters.

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Michelle Devereaux, Max Goldberg, Dennis Harvey, Johnny Ray Huston, Louis Peitzman, Lynn Rapoport, Ben Richardson, Jason Shamai, and Matt Sussman. The film intern is Natalie Gregory. For rep house showtimes, see Rep Clock. For first-run showtimes, see Movie Guide at www.sfbg.com. For complete film listings, see www.sfbg.com.

SAN FRANCISCO INTERNATIONAL FILM FESTIVAL

The 52nd San Francisco International Film Festival runs through May 7. Main venues are Sundance Kabuki, 1881 Post, SF; Castro, 429 Castro, SF; Pacific Film Archive, 2575 Bancroft, Berk; and Clay, 2261 Fillmore, SF. Satellite venues include the Roxie, 3117 16th St, SF. Tickets (most shows \$12.50; special programs vary) and additional information at www.sffs.org. All times pm.

WED/29

Castro “Peter J. Owens Award: Robert Redford” with *Butch Cassidy and the Sundance Kid* 7:30. **PFA** *Khamsa* 6:30. *The Good Life* 8:45. **Sundance Kabuki** “Voices Carry” (shorts program) 12:15. *The Beast Stalker* 12:30. *Our Beloved Month of August* 3. *Sacred Places* 3:30. *Confessional* 4. *Bluebeard* 4:15. *Chaturanga (Four Chapters)* 6. *Empress Hotel* 6:15. *Crude* 6:30. *Battle for Terra* 6:45. *My Neighbor, My Killer* 9. *Good Cats* 9:15. *Son of a Lion* 9:30. *Small Crime* 9:45.

THURS/30

PFA *Snow* 6:30. *California Company Town* 8:35. **Roxie** *Hansel and Gretel* 7. **Sundance Kabuki** *A Sea Change*1:30. *Zift* 3. *Ferlinghetti* 4. *My Neighbor, My Killer* 4:15. *Tulpan* 4:45. *Rudo y Cursi* 6:15. *Crude* 6:30. *Nomad’s Land* 6:45. *Gasoline* 7. *Kabuli Kid* 9. *Kisses* 9:15. *City of Borders* 9:30. *Proving Ground* 10.

FRI/1

Castro “Founder’s Directing Award: Francis Ford

Coppola” 7:30. **Clay** *The Other One* 4:15. *35 Shots of Rum* 7. *The Paranoids* 9:30. **PFA** *Home* 6. *Chaturanga (Four Chapters)* 8:35. **Sundance Kabuki** *Bullet in the Head* 2. *Good Cats* 3:15. *Mohandas* 3:30. *My Neighbor, My Killer* 3:45. *Rudo y Cursi* 4. *My Suicide* 6. *Kabuli Kid* 6:15. *Burma VJ: Reporting From a Closed Country* 6:30. *Small Crime* 6:45. *Our Beloved Month of August* 8:45. *D Tour* 9. “Handle With Care” (shorts program) 9:15. *Hooked* 9:30. *Grace* 11:59.

SAT/2

Clay *Snow* 2. *Autumn* 4:30. *The Good Life* 7:15. *Gasoline* 9:45. **PFA** *Crude* 6:15. *Summer Hours* 8:50. **Sundance Kabuki** “Youth Bring the Truth” (shorts program) noon. *Mid-August Lunch* 1. *Heaven’s Heart* 2. “Panel: Youth Make Media, Incite Change” 2:30. *Speaking in Tongues* 3:30. *Modern Life* 3:45. “Kanbar Award: James Toback” with Tyson 4. *Can Go Through Skin* 4:15. *A Week Alone* 6:15. *Everything Strange and New* 6:30. *California Company Town* 6:45. *500 Days of Summer* 7:30. *Nomad’s Land* 9. *Burma VJ: Reporting From a Closed Country* 9:15. *In the Loop* 9:30. *The Immaculate Conception of Little Dizzle* 11.

SUN/3

Castro *Once Upon a Time in the West* 12:30. “Novikoff Award: Bruce Goldstein” with *Nights of Cabiria* 5. *Moon* 9. **Clay** *Go Go 70s* 12:30. *Home* 3:15. *Mesrine: A Film in Two Parts: Part One* 6:15. *The Other One* 9:30. **PFA** *35 Shots of Rum* 1:30. *Kabuli Kid* 3:45. *Versailles* 5:45. *The Window* 8:40. **Sundance Kabuki** *The Paranoids* 12:15. “No Voice Too Small” (shorts program) 12:30. *Artemisia* 12:45. “State of Cinema Address: Mary Ellen Mark” 1. *Heaven’s Heart* 3. *Unmistaken Child* 3:15. *Kimjongilia* 3:30. *For the Love of Movies: The Story of American Film Criticism* 3:45. *The Reckoning* 5:30. *French Girl* 5:45. “Panel: A Critical Moment” 6. *The Age of Stupid* 6:30. *River People* 6:45. *Claustrophobia* 8:30. *Still Walking* 8:45. “Foreign Territories” (shorts program) 8:45. *Z32* 9:15.

MON/4

Clay *Troubled Water* 1:15. *Modern Life* 4. *Mesrine: A Film in Two Parts: Part Two* 9:15. **PFA** *Kimjongilia* 6:30. *Z32* 8:30. **Sundance Kabuki** *Grace* 12:30. “A Thousand Pictures” (shorts program) 1. *Autumn* 1:30. *The Age of Stupid* 3. *D Tour* 3:15. *California Company Town* 3:30. *Don’t Let Me Drown* 4. *Home* 6. *For the Love of Movies: The Story of American Film Criticism* 6:15. *New Muslim Cool* 6:30. *Mid-August Lunch* 6:45. *The Good Life* 8:45. *Summer Hours* 9. *City of Borders* 9:15. *Can Go Through Skin* 9:30.

TUES/5

Castro *The Lost World* with *Dengue Fever* 8. **Clay** *A Week Alone* 3:30. *The Window* 6:45. *Versailles* 9:30. **PFA** *The Reckoning* 6. *Nights of Cabiria* 8:30. **Sundance Kabuki** *My Suicide* 1. *Small Crime* 3:15. *The Paranoids* 4. *River People* 4. *Gasoline* 4:45. *French Girl* 6. *The Age of Stupid* 6:15. *Still Walking* 6:30. *Unmistaken Child* 6:45. *Z32* 8:30. *Claustrophobia* 8:45. *Autumn* 9. *Go Go 70s* 9:15.

OPENING

» **American Violet** See pick box. (1:42) *Shattuck*.
» **Battle for Terra** Animation and the speculative world of science fiction: the new hot spots for exploring scenarios in which a shred of hope arises out of total planetary catastrophe? Like last year’s *WALL-E*, Aristomenis Tsirbas’s 3-D *Battle for Terra* presents a devastated home planet incapable of supporting life and a wandering ship of refugee earthlings who’ve spent generations on the astral road. Unlike that film, *Terra* sets its sights on a more flourishing planet and a more peaceable, conservationist civilization. Naturally, upon discovery both run up against the genocidal, us-or-them instincts of some of the ship’s inhabitants, and a conflict arises over the most elemental of resources: breathable air. The shred of hope is a cultural exchange of sorts between a teenage Terrian, daredevil and engineering whiz kid Mala (Evan Rachel Wood), and a downed Earthforce fighter pilot, Jim Stanton (Luke Wilson). An environmentalist perspective is invoked directly (the Terrians, once “apart from nature,” are now “together in life”) and indirectly (“There are always alternatives”), and the film builds a world that is lovely to look at and does seem enviable. Traversed by a graceful population at home in flight and in stalklike constructions towering above the clouds, it sets a tone of reverent wonder for the terrestrial and the celestial. (1:25) (Rapoport)
Enlighten Up! See “Pretzeled Logic.” (1:22) *Embarcadero, Shattuck*.

» **Ferlinghetti** As a resident of San Francisco, I feel that everyone should familiarize themselves with Lawrence Ferlinghetti. He is one of the reasons SF is established as a thinking city; a city with citizens who question, argue, discuss, and act. A good way to get to know Ferlinghetti’s work is to watch Christopher Felver’s *Ferlinghetti*. It discusses his life, but concentrates more on his important accomplishments, especially starting City Lights Books in North Beach. Here was a man who dared to publish what society deemed unfit for children — poems and prose that spoke against oppressive systems within our power structures. He also wrote some pretty cool poems himself. The film features interviews with fellow writers and artists who attempt to explain the significance of Ferlinghetti’s work on the cultural consciousness of society at large; for his part, Felver argues that the 1960’s couldn’t have happened without Ferlinghetti. I think I believe him. (1:16) *Roxie*. (Gregory)

» **The Garden** Proving that a movie about growing produce can be a tearjerker, Scott Hamilton Kennedy’s Oscar-nominated documentary depicts the life and death of a community garden planted on 14 acres in the middle of South Central L.A. Until June 13, 2006, the garden was the largest of its kind in the United States, according to the farmers, mostly Latino immigrants, whom the film depicts organizing to fight an eviction notice served in 2004. The backstory involves an unsympathetic developer, a city council member, and a longtime community activist whose citizen group adamantly, and somewhat ironically, opposes the current tenancy. The ensuing battles — eventually drawing the attention of politicians and celebrities — are fought in the courts, the community, and even internally, among the farmers, many of whom feel baffled by legal and judicial pronouncements that seem to ignore fundamental moral issues. The film clearly takes its stand

amid the garden's verdant plots, but it's hard not to. The politicians' comments feel scripted, the community activist is like a hostile witness, and the developer has no doubt been advised by his lawyers not to talk. It's a complicated story, but an aerial shot early in the film wordlessly simplifies things, dramatizing the sheer fact of 14 acres of food growing in the heart of South Central, on a former industrial wasteland of rats and tire fires. It's a startling green respite that looks almost unreal — and in the end embodies the phrase “too good to be true.” (1:20) *Lumiere, Oaks.* (Rapoport)
Ghosts of Girlfriends Past Matthew McConaughey player-hates. (1:55) *Presidio, Orinda.*
X-Men Origins: Wolverine Yep, the summer movie season has officially begun. (1:45) *Four Star, Grand Lake, Presidio.*

ONGOING

- » **Adventureland** (1:47) 1000 Van Ness, SF Center, Sundance Kabuki.
- » **Anvil! The Story of Anvil** (1:20) Bridge, Shattuck.
- » **The Class** (2:08) Shattuck.
- Crank: High Voltage** (1:25) 1000 Van Ness, Shattuck.
- Dragonball: Evolution** (1:24) 1000 Van Ness.
- Duplicity** (2:05) Sundance Kabuki.
- Earth** (1:30) Grand Lake, 1000 Van Ness, Shattuck.
- Fighting** (1:45) 1000 Van Ness, Shattuck.
- » **Gomorrah** (2:15) Lumiere.
- » **Goodbye Solo** (1:31) Opera Plaza, Shattuck.
- Hannah Montana: The Movie** (1:38) 1000 Van Ness, SF Center.
- I Love You, Man** (1:45) California, Four Star, Marina, 1000 Van Ness, Sundance Kabuki.
- » **In a Dream** (1:20) Roxie.
- » **The Informers** (1:38) Oaks, 1000 Van Ness.

Is Anybody There? There's nothing terribly surprising about the narrative trajectory of director John Crowley and screenwriter Peter Harness's film, about an elderly retired magician suffering the gradual advancement of dementia (Michael Caine) who comes to live in a family-run rest home in a late 80's seaside English town. The old man is a crab at first but is soon charmed by the young misfit who lives there with his caretaker parents. They forge the perennial unlikely friendship and the man is moved to help the boy out of his shell via the tricks of his trade. But Crowley and Harness, who himself grew up in a rest home, avoid most of the traps that sentimentality has set around every corner. In their place are moments of real sadness tempered by a consoling wit. Even the spots where the script is too neat (of course the tape recorder that the ghost-hunting boy hides under the beds of the recently deceased will eventually catch one of the breathers doing something they shouldn't) feel like the laziness of a good writer, not the limitations of a bad one. And there's serious resonance to the proposition that magic is no more than a mitigating force in a harsh world, not the panacea it might be in a different movie. (1:34) *Albany, Embarcadero, Piedmont, Smith Rafael.* (Shamai)
Lost in the Fog (1:21) Roxie.
» **Lymelife** (1:35) Lumiere, Shattuck.
» **Medicine for Melancholy** (1:27) Roxie.
Monsters vs. Aliens (1:34) Oaks, 1000 Van Ness, SF Center.
Observe and Report (1:25) 1000 Van Ness, SF Center, Shattuck, Sundance Kabuki.
Obsessed (1:48) 1000 Van Ness.
» **Paris 36** (2:00) Smith Rafael.
17 Again (1:35) Grand Lake, 1000 Van Ness, Presidio.
Shall We Kiss? (1:42) Embarcadero, Shattuck, Smith Rafael.
» **Sin Nombre** (1:36) California, Embarcadero, Piedmont, Sundance Kabuki.
» **The Soloist** (1:49) California, Empire, Grand Lake, 1000 Van Ness, Orinda, SF Center.
State of Play (1:58) Empire, Marina, 1000 Van Ness, Orinda, Piedmont, SF Center, Shattuck.
» **Sugar** (1:54) Opera Plaza.
» **Sunshine Cleaning** (1:42) Albany, Empire, Four Star, 1000 Van Ness, Opera Plaza, Presidio, Sundance Kabuki.
» **Tokyo Sonata** (1:59) Opera Plaza.

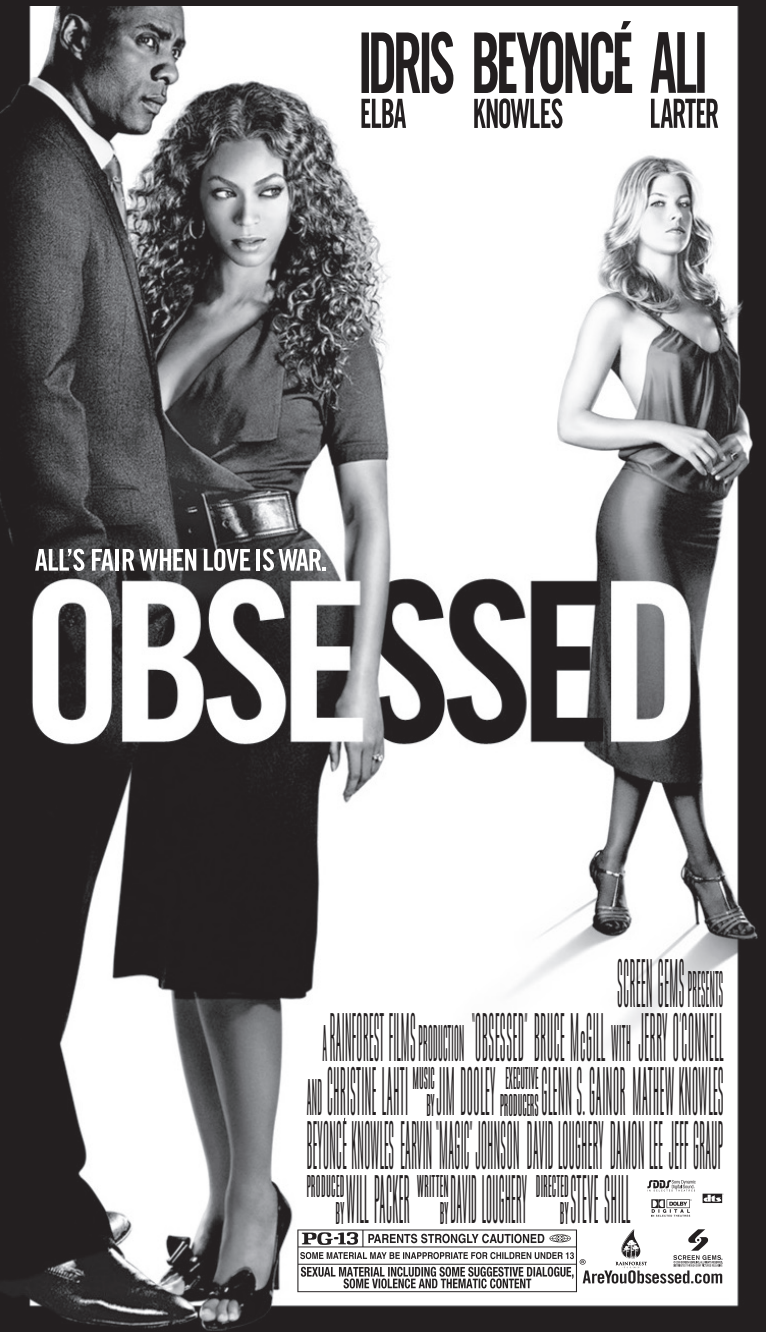
» **Valentino, the Last Emperor** (1:32) Embarcadero, Smith Rafael.

REP PICKS

» **Foul Gesture** Itshak (Tzahi) Grad's *Foul Gesture* (2006) is a confusing movie, until you reach the last scene. The pay-off makes up for all the disorder leading up to it. It's a story about a cat-and-mouse game between two characters, David and Dreyfuss, beginning when David's wife Mina flips Dreyfuss off during a traffic incident. Dreyfuss then breaks off David's car door. The accident not only starts a vengeful game between the two men, but sets into motion an examination of David and Mina's marriage. The police are ineffective, but David has a cousin who seems to know some answers, including how to get a gun in Israel (hey, just cross the border to Palestine!) Tension builds throughout the film, though I couldn't help wondering whether we are supposed to be more concerned with David's well being or his duties as a father and husband. Watch *Foul Gesture* for that final scene anyway; it's shocking, but eerily awesome. (1:40) *Yerba Buena Center for the Arts.* (Gregory) **SFBG**



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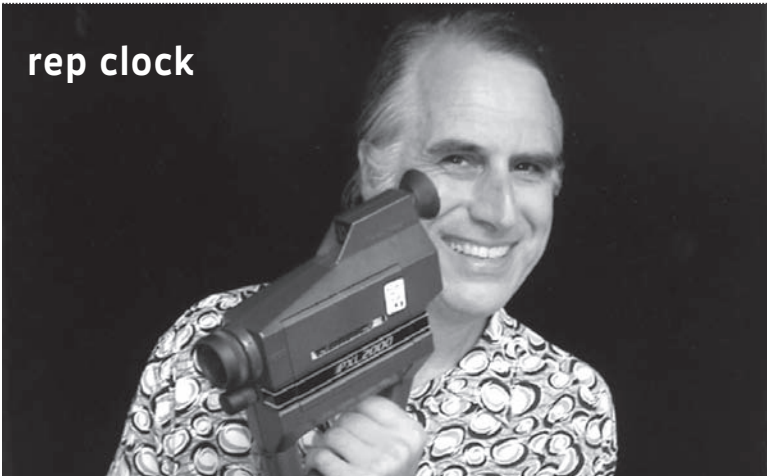
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“PXL This” founder Gerry Fialka poses with his weapon of choice. The toy camera film fest screens Sat/2 at Oddball Film and Video. | PHOTO BY ALFRED BENJAMIN

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Sun., 5/3 @ 4:35 & 7:40PM • Shattuck Sat., 5/2 @ 7:30 & 9:50PM

Schedules are for Wed/29–Tues/5 except where noted. Director and year are given when available. Double features are marked with a -. All times are p.m. unless otherwise specified.

ARTISTS’ TELEVISION ACCESS 992 Valencia, SF; www.atasite.org. \$6. “Other Cinema:” “Pipedreams: Ptushko and Packard,” Sat, 8:30.

CAFÉ OF THE DEAD 3208 Grand, Oakl; (510) 931-7945. Free. “Independent Filmmakers Screening Nite,” Wed, 6:30.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$5-10. San Francisco International Film Festival, Wed, Fri, Sun, and Tues. See film listings. **Watchmen** (Snyder, 2009), Thurs, 1:30, 4:30, 8.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$5.50-9.25. **Is Anybody There?** (Crowley, 2008), call for dates and times. **Paris 36** (Barratier, 2008), call for dates and times. **Shall We Kiss?** (Mouret, 2008), call for dates and times. **Valentino: The Last Emperor** (Tyrrauer, 2008), call for dates and times. “Beyond Borders International Film Series:” **Spirit of the Forest** (Rubin, 2008), Sat-Sun, 1.

CITY COLLEGE OF SAN FRANCISCO Rosenberg Library, Rm 305, Ocean Campus, 50 Phelan, SF; (415) 239-3580. Free. **Fireworks Wednesday** (Farhadi, 2007), Thurs, 1.

DELANCEY STREET THEATER 600 Embarcadero, SF; http://dustandillusions.com. \$13. **Dust and Illusions: A History of Burning Man** (Bonin, 2009), Sat, 7. Film also plays June 4, 6:30 and 8:30pm, David Brower Center, 2150 Allston, Berk. These screenings, \$15.

FEMINA POTENS 2199 Market, SF; www.brownpapertickets.com/event/62156. \$10-15. “Open Eyes Queer Night,” docs by, for, and about queers, Fri, 7.

HOTEL UTAH 500 Fourth St, SF; www.the-hotelutahsaloon.com. \$2-10. “Cinematheque Avec Brittany Shane,” short films and music, Thurs, 8:30.

HUMANIST HALL 390 27th St, Oakl; www.humanisthall.org. \$5. **The Invisible Forest** (Alli, 2008), Wed, 7:30.

LARK 549 Magnolia, Larkspur; www.larktheater.net. \$12. **Mary Pickford, the Muse of the Movies** (Ellipoulos), Fri, 7.

MECHANICS’ INSTITUTE 57 Post, SF; (415) 393-0100, rsvp@milibrary.org. \$10. “May Day! The Charm and Sparkle of Doris Day”: **Romance on the High Seas** (Curtiz, 1948), Fri, 6:30.

ODDBALL FILM AND VIDEO 275 Capp, SF; (415) 558-8112. \$10. “PXL This 18: Toy Camera Film Festival,” Sat, 8.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu. \$5.50-9.50.

“Film 50:” **Persepolis** (Satrapi and Paronnaud, 2007), Wed, 3. San Francisco International Film Festival, Wed-Tues. See film listings. “Kazuo Hara in Person:” **Extreme Private Eros: Love Song 1974** (1974), Sat, noon; **The Emperor’s Naked Army Marches On** (1987), Sat, 2:45; “Booksigning with Kazuo Hara,” Sat, 5:30.

PIEDMONT 4186 Piedmont, Oakl; (510) 464-5980. \$8. “Cult Classics Attack 3:” **My Neighbor Totoro** (Miyazaki, 1988), Fri-Sat, midnight; Sun, 10am.

LAS POSITAS COLLEGE 3000 Campus Hill, Livermore; www.laspositascollege.edu. Free. “Italian Film Festival,” Thurs, 6; Fri, 7:30; Sat, 3. See web site for info.

RED VIC 1727 Haight, SF; (415) 668-3994. \$6-9. **Harvard Beats Yale 29-29** (Rafferty, 2008), Wed-Thurs, 7:15, 9:30 (also Wed, 2). **The Matrix** (Wachowski and Wachowski, 1999), Fri-Sat, 7, 9:45. “SFSU Human Rights Film Festival,” Sat, 2. See http://human-rights.sfsu.edu for more info. **The Wild Child** (Truffaut, 1970), Sun-Mon, 7:15, 9:15 (also Sun, 2, 4). **Old Joy** (Reichardt, 2006), Tues, 7:15, 9:15.

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$5-10. **Hansel and Gretel** (Yim, 2008), Thurs, 7. Part of the San Francisco International Film Festival; see film listings for more info. **In a Dream** (Zagar, 2008), Wed, 6:30. **Lost in the Fog** (Corey, 2008), Wed-Thurs, 7, 9. **Medicine for Melancholy** (Jenkins, 2008), Wed-Thurs, 9:45 (also Wed, 8). **Ferlinghetti** (Felter, 2009), May 1-7, call for times.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; (415) 978-2787, www.ybca.org. \$8-10. San Francisco Jewish Film Festival presents: **The Clown and the Fuhrer** (Cortes), Wed, 7:30; **Foul Gesture** (Grad, 2006), Tues, 7:30. **SFBG**

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The following is contact information for Bay Area first-run theaters. Please go to sfbg.com for a complete list of showtimes.

Balboa 38th Ave/Balboa. 221-8184, www.balboamovies.com.

Bridge Geary/Blake. 267-4893.

Century Plaza Noor off El Camino, South SF. (650) 742-9200.

Century 20 Junipero Serra/John Daly, Daly City. (650) 994-7469.

Clay Fillmore/Clay. 267-4893.

Embarcadero Center Cinema 1 Embarcadero Center, promenade level. 267-4893.

Empire West Portal/Vicente. 661-2539.

Four Star Clement/23rd Ave. 666-3488.

Kabuki Cinema Post/Fillmore. 929-4650.

Lumiere California/Polk. 267-4893.

Marina Theatre 2149 Chestnut. www.Intsf.com/marina_theatre

Metreon Fourth St/Mission. 1-800-FANDANGO.

Metro Union/Webster. 931-1685.

1000 Van Ness 1000 Van Ness. 1-800-231-3307.

Opera Plaza Van Ness/Golden Gate. 267-4893.

Presidio 2340 Chestnut. 776-2388.

SF Centre Mission between Fourth and Fifth sts. 538-8422.

Stonestown 19th Ave/Winston. 221-8182.

Vogue Sacramento/Presidio. 221-8183.

OAKLAND

Grand Lake 3200 Grand, Oakl. (510) 452-3556.

Jack London Stadium 100 Washington, Jack London Square, Oakl. (510) 433-1320.

Parkway 1834 Park, Oakl. (510) 814-2400.

Piedmont Piedmont/41st St, Oakl. (510) 464-5980.

BERKELEY AREA

Albany 1115 Solano, Albany. (510) 464-5980.

AMC Bay Street 16 5614 Shellmound, Emeryville. (510) 457-4262.

California Kittredge/Shattuck, Berk. (510) 464-5980.

Emery Bay 6330 Christie, Emeryville. (510) 420-0107.

Oaks 1875 Solano, Berk. (510) 526-1836.

Orinda 4 Orinda Theater Square, Orinda. (510) 254-9060.

Rialto Cinemas Elmwood 2966 College Ave. at Ashby, Berk. (510) 433-9730.

Shattuck Cinemas 2230 Shattuck, Berk. (510) 464-5980.

UA Berkeley 2274 Shattuck, Berk. (510) 843-1487. **SFBG**

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FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0318610-00 The following person is doing business as **Taqueria El Sol**, 901 Taraval St, #1, San Francisco, CA 94109. Melinda Louie, 172 Terra Vista San Francisco, CA 94115. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Melinda Louie. This statement was filed by Michael Jaldon on March 18, 2009. **#35501. April 15, 22, 29 & May 6.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0318643-00 The following person is doing business as **Divine Essence** , #2 Connecticut St, San Francisco, CA 94107. Laura Hahn, 234 Santa Clara, Brisbane, CA 94005. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Laura Hahn. This statement was filed by Lena Lee on March 20, 2009. **#35503. April 15, 22, 29 & May 6.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0318674-00. The following person is doing business as **Moon Bend Net Services and Mimi Boutique 454 Ivy Street, San Francisco, CA 94102.. Ed Reckers, 454 Ivy Street, San Francisco, CA 94102 This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 02/28/09. Signed Ed Reckers. This statement was filed by Mariedyne L. Argente>#432803. April 8, 15, 22 & 29.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. **A-0318800-00** The following person is doing business as **SOUTIRAGE IMPORTS**, Pier 23, The Embarcadero, Suite 201, San Francisco, CA 94111. American Wine Distributors, Inc., Pier 23, The Embarcadero, Suite 201, San Francisco, CA 94111. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed American Wine Distributors, Inc., Michael Denny, President. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Mariedyne L. Argente on March 26, 2009. **Publication date(s): April 8, 15, 22, 29, 2009. L#432801.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0318851-00 The following person is doing business as **STINSON CORRELATIONS CONSULTING**, 758 North Point, #1, San Francisco, CA 94109. James Hudson Presley, 758 North Point, #1, San Francisco, CA 94109. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 02/28/09. Signed James H. Presley. This statement was filed by Lena Lee on March 30, 2009. **#432803. April 8, 15, 22 & 29.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0318912-00 The following person is doing business as **RESTORATION WORKSHOP P&D**, 1716 Revere Ave., San Francisco, CA 94124. Kevin Sheppard, 1716 Revere Ave., San Francisco, CA 94124. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 08/20/1997. Signed Kevin Sheppard. This statement was filed by Lena Lee on April 01, 2009. **#432802. April 8, 15, 22 & 29.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0319311-00 The following person(s) is doing business as **Future Cigs**, 3521 20th Avenue, San Francisco, CA 94132. Alex Ruvalcaba, and Danny Oneto, 1057 Grand Avenue Apartment #A, South San Francisco, CA 94080. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 04/17/09. Signed Alex Ruvalcaba. This statement was filed by Mariedyne L. Argente on 2009. **#438212. April 22, 29, May 6 & 13.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0319445-00 The following person is doing business as **MOUNTAIN BIKE WARRIOR**, 124 Everson Street, San Francisco, CA 94131. Gilbert Oviato & Michelle Oviato, 124 Everson Street, San Francisco, CA 94131. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date April 23, 2009. Signed Gilbert Oviato. This statement was filed by Mariedyne L. Argente on April 23, 2009. **#35204. April 31, 2009, May 6, 13 & 20.**

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE. Date of Filing Application: DECEMBER 22, 2008. To Whom It May Concern: The name of the applicant is: FINA ESTAMPA. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 1100 VAN NESS AVE., San Francisco, CA 94109-6920. Type of License Applied for: 41- ON-SALE BEER AND WINE - EATING PLACE. Publication date: April 15, 2009 L#432901.

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE. Date of Filing Application: April 3, 2009. To Whom It May Concern: The name of the applicant is: ENJOY VEGETARIAN RESTAURANT LLC. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 839 Kearny St., San Francisco, CA 94801-1303. Type of License Applied for: 41- ON-SALE BEER AND WINE-EATING PLACE. Publication date: April 29, 2009 L#35203.

NOTICE OF PETITION TO ADMINISTER ESTATE OF: Rose Ann Ferree. CASE NUMBER: PES-09-292204. To all heirs, beneficiaries, creditors, contingent creditors, and persons who may otherwise be interested in the will or estate, or both, of ROSE ANN FERREE, AKA ROSE ANN RAMOS. A Petition for Probate has been filed by: **JONELL RAMON MEDINA** in the Superior Court of California, County of SAN FRANCISCO. The Petition for Probate requests that **JONELL RAMON MEDINA** be appointed as personal representative to administer the estate of the decedent. The petition requests the decedent's will and codicils, if any, be admitted to probate. The will and any codicils are available for examination in the file kept by the court. The petition requests authority to administer the estate under the Independent Administration of Estates Act. The independent administration authority will be granted unless an interested person files an objection to the petition and shows good cause why the court should not grant authority. A Hearing on the petition will be held in this court SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. as follows: April 15, 2009, Probate Court, Time: 9:00 AM room - 204. Endorsed Filed, San Francisco County Superior Court of California on Mar 20, 2009 by Gordon Park-Li, Clerk, Wilma De Graica, Deputy Clerk. If you object to the granting of the petition, you should appear at the hearing and state your objections or file written objections with the court before the hearing. If you are a creditor or a contingent creditor of the decedent, you must file your claim with the court and mail a copy to the personal representative appointed by the court within four months of the date of letters. Petitioner: JONELL RAMOS MEDINA;5708 Mascot Ave., Sacramento, CA 95824, TELE: 916-821-1029. **Publication date(s): April 22, 29 & May 6, 2009 L#432604**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-09-545787. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Michele Anne Cohick for change of name. TO ALL INTERESTED PERSONS: Petitioner **MICHELE ANNE COHICK** filed a petition with this court for a decree changing names as follows: Present Name: MICHELE ANNE COHICK. Proposed Name: **MICHELE ANNE COOKE**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: May 7, 2009. Time: 9:00 AM room - 218. Signed by James J McBride, Presiding Judge on Mar 6, 2009. Endorsed Filed, San Francisco County Superior Court of California on Mar 6, 2009 by Gordon Park-Li, Clerk. **Publication date(s): April 22, 29, May 6, 2009. L#432603.**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-09-545827. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Melanie Lan Huong Wong for change of name. TO ALL INTERESTED PERSONS: Petitioner **Melanie Lan Huong Wong** filed a petition with this court for a decree changing names as follows: Present Name: Melanie Lan Huong Wong. Proposed Name: **Melanie Wong**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: May 28, 2009. Time: 9:00 AM room - 218. Signed by James J McBride, Presiding Judge on Mar 23, 2009. Endorsed Filed, San Francisco County Superior Court of California on Apr 15, 2009 by Gordon Park-Li, Clerk. **Publication date(s): April 22, April 29, May 6th, May 13th 2009. L#35502.**

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FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0319472-00
The following person is doing business as **DAD IS COOKING**, 2221 26th St. San Francisco, CA 94107. Matthew David Griffin, 2221 26th St. # 103, San Francisco, CA 94107. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Matthew David Griffin. This statement was filed by Jennifer Wong on April 24, 2009. **#35504. April 29, May 6, 13 & 20.**

SUMMONS (FAMILY LAW) FILE NO. FMS-09-385876 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF **PAULINE BI** for the summons of RESPONDENT **IRWIN PHELGAR**. TO ALL INTERESTED PERSONS: Petitioner Pauline Bi 1362 Funston Ave #4, San Francisco, CA 94122 filed a petition with this court for a summons of respondent Irwin Phelgar. Upon reading and filing evidence consisting of a declaration as provided in Section 415.50 CCP by Petitioner Pauline Bi, and it satisfactorily appearing therefrom that the Respondent Irwin Phelgar cannot be served with reasonable diligence in any other manner specified in Article 3, Chapter 4, Title 5 of the Code of Civil Procedure, and it also appearing from the verified complaint or petition that a good cause of action exists in this action in favor of the Petitioner, therein and against the respondent and that the said Respondent Irwin Phelgar is a necessary and proper party to the action. NOW, on motion of Pauline Bi Pro Per or Attorney(s) for the Petitioner, IT IS ORDERED that the service of said summons in this action be made upon said Respondent by publication thereof in San Francisco Bay Guardian a newspaper of general circulation published at San Francisco California hereby designated as the newspaper most likely to give notice to said Respondent; that said publication be made at least once a week for four successive weeks. IT IS FURTHER ORDERED that a copy of said summons or citation and order to show cause in this action be forthwith deposited in the United States Post Office, post-paid, directed to said Respondent, if his/her address is ascertained before expiration of the time prescribed for the publication of this summons and a declaration of this mailing or of the fact that the address was not ascertained be filed at the expiration of the time prescribed for the publication On the fourth week of publication 28 days after the first publication is made, the Court shall acquire jurisdiction over said Respondent. Dated 4/14/09. Signed by Patrick J. Mahoney, Presiding Judge on April 14, 2009. Endorsed Filed, San Francisco County Superior Court of California on April 14, 2009 by Gordon Park-Li, Clerk. **April 29, May 6, 13, 20, 2009. L#355026**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0319408-00 The following person is doing business as **PHYTOTHERAPY QUALITY SERVICES**, 1017 Portola Dr., San Francisco, CA 94127. Mark A. Sydow, 1017 Portola Dr, San Francisco, CA 94127. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 4/7/09. Signed Mark A. Sydow. This statement was filed by Michael Jaldon on April 22, 2009. **#35503. April 29, May 6, 13 & 20.**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-09-545887. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 575 Polk St., Room 001, San Francisco, CA 94102-4514. PETITION OF FRANK SCALES for change of name. TO ALL INTERESTED PERSONS: Petitioner **FRANK SCALES** filed a petition with this court for a decree changing names as follows: Present Name: FRANK SCALES. Proposed Name:**FRANK DENIER**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: June 9, 2009. Time: 9:00 AM, Room - 218. Signed by James J McBride, Presiding Judge on April 3, 2009. Endorsed Filed, San Francisco County Superior Court of California on Mar 6, 2009 by Gordon Park-Li, Clerk. **Publication date(s): April 8, 15, 22 & 29 2009. L#432804.**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-09-545868. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Sofia Tulchinsky for change of name. TO ALL INTERESTED PERSONS: Petitioner **Sofia Tulchinsky** filed a petition with this court for a decree changing names as follows: Present Name: Steven Alexis Gabriel and Jake Ivan Gabriel. Proposed Name: **Steven Alexis Tulchinsky and Jake Ivan Tulchinsky**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: June 18, 2009. Time: 9:00 AM room - 218. Signed by James J McBride, Presiding Judge on Apr 8, 2009. Endorsed Filed, San Francisco County Superior Court of California on Apr 8, 2009 by Gordon Park-Li, Clerk. **Publication date(s): April 15, April 22, 29 & May 6th 2009. L#35502.**

SUMMONS (CITACION JUDICIAL) NOTICE TO DEFENDANT: (Aviso al demandado) **Prudential California Realty, Prudential Real Estate Affiliates, Inc., A & S Investment Group, Inc., Betty A. Low, Julie Fox, Alicia Powell, Phillip Vaughn, and Does 1-20** YOU ARE BEING SUED BY PLAINTIFF: (Lo Esta Demandando El Demandante): RON CARLSON & MARION BENJAMIN CARLSON **CASE NUMBER C6C - 08-476192**. You have **30 CALENDAR DAYS** after this Summons and Petition are served on you to file a Response (form FL-120 or FL-123) at the court and have a copy served on the petitioner. A letter or phone call will not protect you. If you do not file your Response on time, the court may make orders affecting your marriage or domestic partnership, your property, and custody of your children. You may be ordered to pay support and attorney fees and costs. If you cannot pay the filing fee, ask the clerk for a fee waiver form. If you want legal advice, contact a lawyer immediately. You can get information about finding lawyers at the California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), at the California Legal Services Web site (www.lawhelpcalifornia.org) or by contacting your local county bar association. The name and address of the court is: (El nombre y direccion de la corte es): SUPERIOR COURT OF CALIFORNIA, 400 MCCALLISTER STREET, SAN FRANCISCO, CA 94102. The name, address, and telephone number of plaintiff's attorney, or plaintiff without an attorney is: (El nombre, la direccion y el numero de telefono del abogado del demandante que no tiene abogado, es) ARTHUR C. LIPTON, LIPTON & PIPER, LLP., 870 MARKET STREET, SUITE 945, SAN FRANCISCO, CA. 94102. (415) 362-6286. DATE: (Fecha) June 10, 2008, By Gordon Park-Li, Clerk, by D. Steppe. **Publishing dates: April 15, 22, 29, May 06, 2009. L#35201**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-09-545887. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Denise Hunt for change of name. TO ALL INTERESTED PERSONS: Petitioner **Denise Hunt** filed a petition with this court for a decree changing names as follows: Present Name: Denise Hunt. Proposed Name: **Alyx Francisco Cronin** Petitioner Denise Hunt has also filed for a decree changing petitioner's gender from female to male. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: June 25, 2009. Time: 9:00 AM room - 218. Signed by James J McBride, Presiding Judge on Apr 15, 2009. Endorsed Filed, San Francisco County Superior Court of California on Apr 15, 2009 by Gordon Park-Li, Clerk. **Publication date(s): April 22, April 29, 29, May 6th, May 13th 2009. L#35501.**

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What do (people) want?

By Andrea Nemerson
andrea@altsexcolumn.com

Dear Andrea:

Have you heard of a study that analyzed biometric feedback from self-identified male bisexuals, and the notable finding was that the overwhelming majority of these men were in fact homosexual, not bisexual? The conclusion of the study was that "true" male bisexuality is extremely rare. (For what it's worth, I consider myself a "true" male bisexual, but what do I know?)

I also heard about another study from at least 10 years ago that tracked the sexual fantasies of self-identified lesbians, and the surprising result was that some 50 percent of these women actually fantasized about men while doing it with their female partners. Have you heard of these, and would you care to comment?

Love,
Actually Here!

Dear Here:

I have, of course, and they're all fascinating, partly for the science (which is generally super-simple and not easily misinterpreted) and partly for the reactions in the various communities whenever one of these studies is reported, which are frankly pretty funny.

The "there's no such thing as male bisexuality" studies have received the most press, and the biggest, most offended reactions, but it's not like the researchers at Northwestern University and the Center for Addiction and Mental Health in Toronto set out to disprove the existence of an entire sexual orientation! All they did was hook up some volunteers to a plethysmograph and show them porn. I think the first researchers were probably as surprised as anyone when the self-identified bi men failed to respond in a recognizably "bi" manner. About three-quarters of the bi men read as completely gay according to their penises (do penises lie?), while the rest were indistinguishable from the self-identified straight guys. There was no recognizable "bi" pattern of arousal, and the subjects seemed overwhelmingly to fall on one or the other end of the Kinsey scale: *Regardless of whether the men were gay, straight or bisexual, they showed about four times more arousal to one sex or the other, said Gerulf Rieger... the study's lead author.*

So obviously, you think you exist but you're wrong, Bi Guy!

OK, no. What do I really think? I think, for one thing, it's all funny since in my little bubble of not only San Francisco-ness but San Francisco sex educator-ness, fake bi guys who are actually straight but want hot bi chicks to think they're cool way outnumber bi guys who are actually gay but closeted. Also, I do think you exist. Clearly truly bi men are rarer even than we thought, but I'm fairly certain that you are not a figment of your own or my imagina-

tion, and I think sexuality is a mite more complicated than penile plethysmography.

Another study, described here in a *ScienceDaily* article from 2003, and distinguished by including only people who identified as gay or straight, turned up more bisexual women than expected, but replicated earlier results where gay and straight (but not bi) men responded consistent with their self-identification: *In contrast, both homosexual and heterosexual women showed a bisexual pattern of psychological as well as genital arousal. That is, heterosexual women were just as sexually aroused by watching female stimuli as by watching male stimuli.*

The extraordinary article on female desire that ran in *The New York Times Magazine* (www.nytimes.com/2009/01/25/magazine/25desire) introduced recent research by Meredith Chivers, who's been following up on the research above with the added fillip of throwing some ape porn in the mix and requiring volunteers to report their own perceptions of their arousal levels, which proved wildly inaccurate: *During shots of lesbian coupling, heterosexual women reported less excitement than their vaginas indicated; watching gay men, they reported a great deal less; and viewing heterosexual intercourse, they reported much more. Among the lesbian volunteers, the two readings converged when women appeared on the screen. But when the films featured only men, the lesbians reported less engagement than the plethysmograph recorded. Whether straight or gay, the women claimed almost no arousal whatsoever while staring at the bonobos.*

Good to know!

As for the studies (self-reported behavior, no telemetry) that show a high percentage of self-described lesbians fantasizing about men while having lesbisex, eh. People fantasize about all kinds of things, particularly things they feel uncomfortable about. Are those women fake lesbians? The furthest I can go with that is to say that we've seen that women are much (so much!) more likely than men to be bisexual by attraction. I'm assuming that some of the women studied are physically attracted to both, but emotionally more attached to women ("Whom do you fall in love with?" is a hugely important but oft-neglected measure of sexual orientation) and some are into women but enjoy fantasies of committing unnatural acts with men. That some must be really not that into chicks but have chosen for whatever reason to live as lesbians is undeniable but just not that important. They wouldn't be the first people to partner with someone not of their preferred gender, or the last, and their existence does not cast doubt on anyone else's authenticity. Can anyone do that?

Love,
Andrea

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